VOGUE

SEPT.
$3.00

special!

The biggest fashion issue ever!

The best of the best:

clothes that give you more
200+ great looks

Women across the USA talk fashion, fitness, changing images

02031 09
0 751104

New York Collections

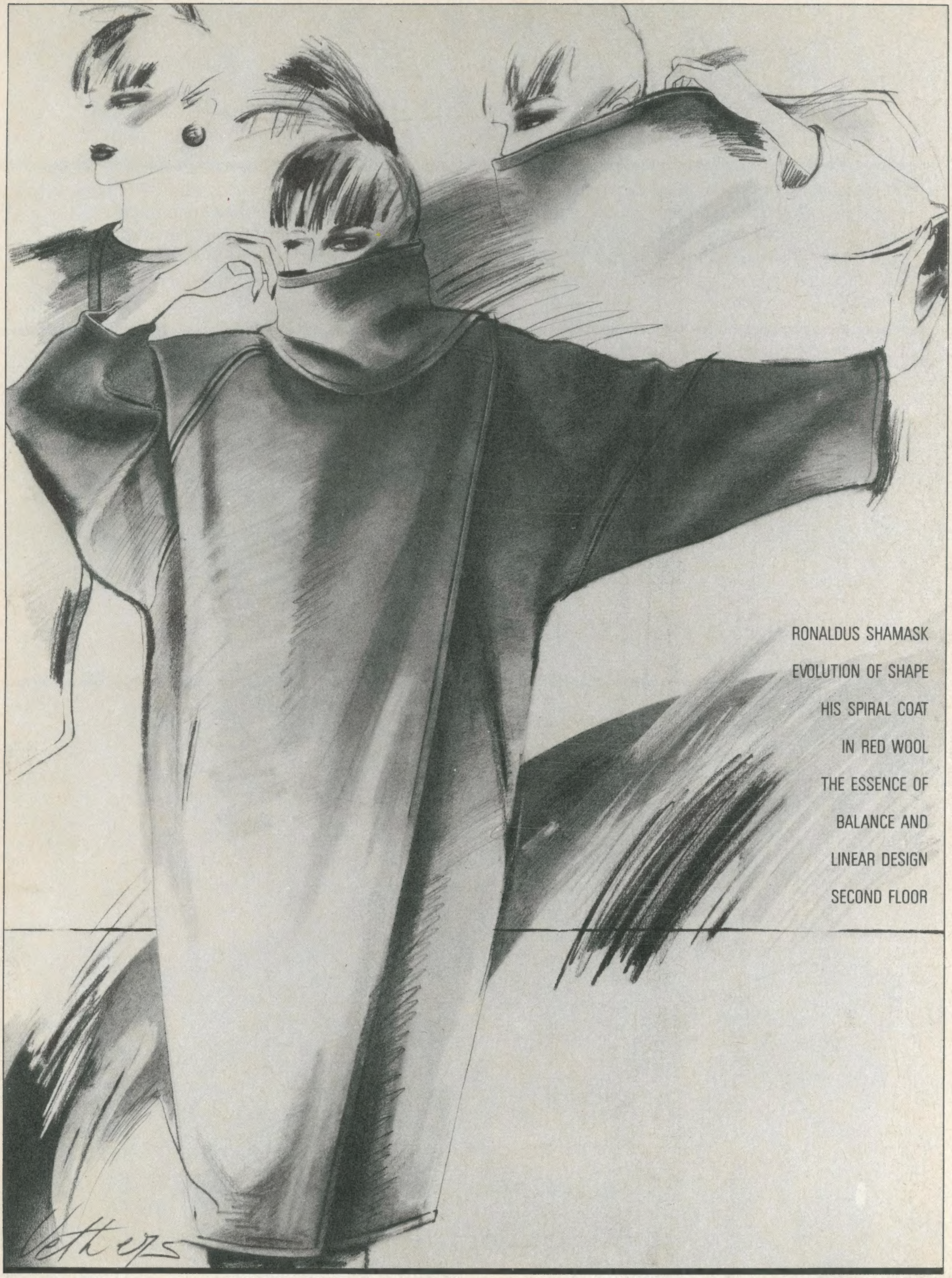
© Charles of the Ritz Group Ltd. 1981

She's not going to marry the boy next door!

The Senchal Woman

A WILDER, RICHER EXPERIENCE Senchal THE NEW PERFUME FROM CHARLES OF THE RITZ

S H A M A S K



ON THE PLAZA IN NEW YORK 754 FIFTH AVENUE

BERGDORF GOODMAN

B Altman & Co

It's always a pleasure.

Black velvet brimming with glitter. Oscar de la Renta at Altman's. *Magnificent hand-beading reminiscent of the opulent* ***Renaissance****. Have it for your own. The rayon velvet jacket over a white* ***silk charmeuse*** *blouse and a black moire (rayon and cotton) skirt. 6 to 12, 1950.00. At The Designers, third floor of Altman's, where you'll* ***find everything*** *from diamond earrings to electric egg beaters. We're* ***Fifth Avenue's*** *only department store, you know. Out of town call Toll Free (800) 228-5444. In Nebraska (800) 642-8777. Diners Club and the American Express cards are* ***welcome****.*

361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Pa.

The New Heroines
at
Lord & Taylor

Enchanting, by Bill Blass

Our fairytale princess of a gown, splendidly shaped in fawn velveteen above an endless expanse of violet satin skirt. Cotton bodice, silk-rayon skirt, 4 to 12, 1400.00 Shawl in wool plaid, 150.00
The Salon, Third Floor, Lord & Taylor, Fifth Avenue

(INCORPORATING VANITY FAIR)

VOGUE®

september

FASHION

135 Cover Look
464-480 Vogue's View: People, Places . . . Ideas. Edited by June Weir
486 New York Collections for USA at Stores Across the Country
489 Point of View: New York Collections—Season's News
490-503 A Season of Differences
504-511 Something New Is Happening to Suits
512-517 Vogue Symposium: Give and Take. Edited by Lorraine Davis
518-525 Casual . . . a New Slant
526-531 Evenings—The Most!
566-573 For Evenings When . . .
574-581 Fur: More To Go For!
582-587 Real Finds This Season
588-591 Just Add Red! Just Add Gold!
592 Vogue's Last Word

BEAUTY AND HEALTH

112 Fragrance Now
162 Beauty Q&A

202 Q&A with Plastic Surgeon V. Michael Hogan, M.D.
224,247 Hair Now
228 People Are Talking About . . . Beauty
232 Beauty Now
276-280 Women Now: Hair Tips from Kenneth Battelle
278 Pablo Manzoni Gives Ideas About Beauty
280 Staying Fit . . . Exercises from Lydia Bach
347,458 Fitness Now
358 Your Well-Being: Private Time. By Barbara Lang Stern
373 Health. By Melva Weber
415 Eyes Only
514-517 Vogue Symposium: Experts on Good Looks/Fitness
546-547 The Abortion Questions:
546 When Does Human Life Begin? By Ellen Switzer
547 Who Will Control Your Body? By Barbara Rose
554-563 Color: The Fresh Approach . . . What Makes the Difference
564 Fragrance: What Makes the Difference
594-601 Healthstyle

PEOPLE ARE TALKING ABOUT

94 What's News, What's Coming
108 Women and Cars. By Lillian Borgeson
115 Between Us. By Lorraine Davis
131 Personal: Lure of the Happy Memory. By Anne Fleming
199 Talking About . . . TV. By Gloria Emerson
234 Joyce Maynard's New Novel "Baby Love." By Annie Gottlieb
258 Personal: Stepparenting. By Phillippa Greene Mulford
327 Fiction: "An Almost Perfect Dancer." By Diana Adams
357 Money: Bonds. By Gretchen Morgenson
374 Personal: Louise Brooks. By Anita Loos
383 Talking About . . . Movies. By Peter Rainer
400 Talking About . . . Collecting. By Judith Goldman
411 Taxes: Deductions for Your Unpaid Job. By Julian Block
416 Fashion: Clothes as a Form of Magic. By Kennedy Fraser
449 Job/Family Balance. By Jane Merrill Filstrup
457 Fiction: "Acute Triangle." By Frederic Raphael
532 Sandra Day O'Connor. By Frances FitzGerald
534-541 The New Season's Sparkers: Placido Domingo
536 Francis Coppola and Abel Gance; Laurie Anderson
538 Hanna Schygulla; The Beverly Hills Unlisted Jazz Band; Brooke Shields and Martin Hewitt
540 Treat Williams; Elizabeth McCann and Nelle Nugent
542 Tiffany Table Settings. By Joan Juliet Buck
548 Diana Trilling on Women, Sexual Pride . . . and Jean Harris. By Mary Cantwell

LIVING

58 Entertaining: Tips and Treats. By Sandi Cushman Britton
292 Food: American Real Home Cooking from Bert Greene
361 Living: Ideas and Trends. By Barbara Plumb
397 Food: A Caterer's Special Recipes. By Nadine Kalachnikoff
406 Wines: Getting To Know Bordeaux. By Frank J. Prial
422 Wines: Freeze Your Surplus Wine. By Ronn R. Wiegand
550-553 Mary and Swifty Lazar's New York Apartment

TRAVEL

435 Travel Now. By Richard Alleman
436 On the Road in Ecuador. By Richard Alleman
447 A New York Gal Goes Cowboy Dancing. By Ruth Rudner

IN EVERY ISSUE

38 Masthead/Your Letters
177 Horoscope. By Maria Elise Crummere

COPYRIGHT © 1981 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue (Incorporating Vanity Fair) ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Fred C. Thormann, Vice President-Corporate Resources; Eric C. Anderson, Treasurer; Pamela van Zandt, Secretary. Controlled circulation postage paid at New York, New York 10001 and at additional mailingoffices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $18 for one year; $34 for two years. In Canada, $21 for one year, $40 for two years. Elsewhere, $29 for one year, payable in advance. Single copies in U.S. and Canada, $2.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 171, NO. 9, WHOLE NO. 3194. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80302

Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York NY 10017

Chloé

Red silk and diamonds... fashion wealth to the heights.

BY KARL LAGERFELD

Double impact dressing. Red, red! silk embroidered in diamond shapes to play up your finesse. And, to outline your waist, a gilded belt. Now you have the best of everything Paris is all about. 4 to 12.

This, and more from Chloe Fall '81, is all yours in At Your Service, our prestigious way to shop for all things singularly beautiful.

On 3, New York; on 2, Chestnut Hill.

Photographed in Paris by Art Kane.

Place Elegante at

bloomingdale's

Dragonfly Wings by Angela Cummings

Necklace of eighteen karat gold and pavé diamonds.

TIFFANY & CO.

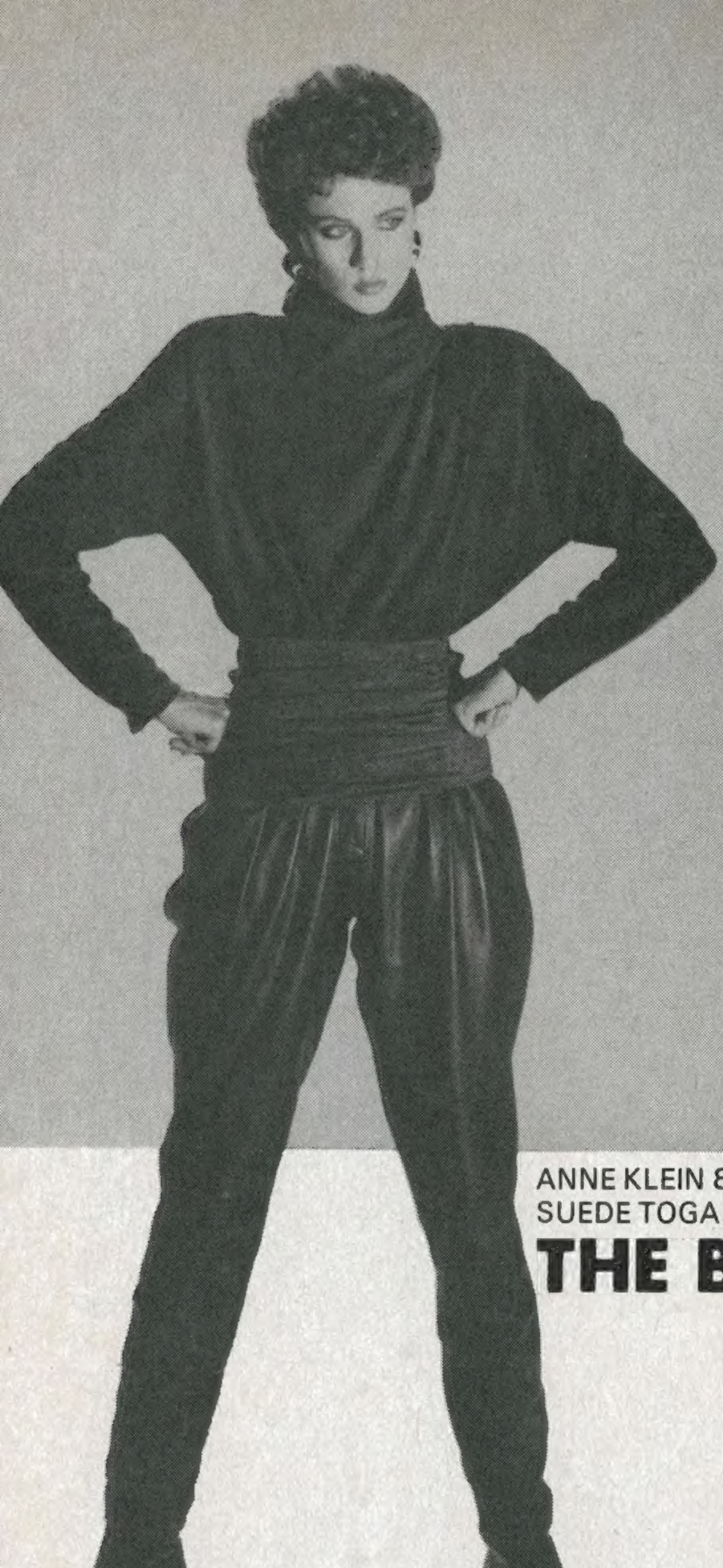
NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 759-9110 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co.
Toll-Free: N.Y. State, 800-442-8262 • Outside N.Y. State, 800-223-7775

CHARMED BY NEW SOFTNESS,
HEIGHTENED BY NEW PROPORTIONS

BILL BLASS

Marshall Field's

A DIVISION OF MARSHALL FIELD COMPANY



ANNE KLEIN & CO. BY DONNA KARAN AND LOUIS DELL'OLIO: LUXURY AND LEATHERS IN AN EGGPLANT SUEDE TOGA OVER OLIVE SOFT LEATHER PANTS. AMONG THE THINGS WE COLLECT FOR CALIFORNIANS.

THE BROADWAY

PLAZA CENTURY CITY SANTA MONICA DEL AMO GLENDALE SHERMAN OAKS

Nat Kaplan in a mood of romantic sophistication. The flattering softness of sheer wool crepe with full lining and touched with ruffles at collar and cuffs. To belt or not. Winter white or jade green, sizes 6 to 16, about $160. Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

© 1981 Bill Blass Inc.

Own an original Blass.
Bill Blass Fragrance.

Very original in perfume,
cologne, spray cologne.

Bill Blass

BONWIT TELLER

Romantic as 19th Century St. Petersburg: Frank Masandrea's suiting, with great, fluffy bandings of opossum circling neckline and shoulders. The full, lined, loden wool dirndl swings under a matching, tenderly fitted jacket. Very Tolstoian. For 4 to 12 sizes, 600.00
Collection Dresses
American Express accepted.
Or Bonwit Teller charge.

Fur products labeled to show country of origin of imported furs.

New York Chicago Oakbrook Philadelphia Jenkintown Boston Troy Palm Beach Beverly Hills Manhasset Scarsdale Short Hills

©1981 Balmain Parfums, Inc.

Le parfum qui est une femme.

IVOIRE

de Pierre Balmain.

IVOIRE
DE
BALMAIN

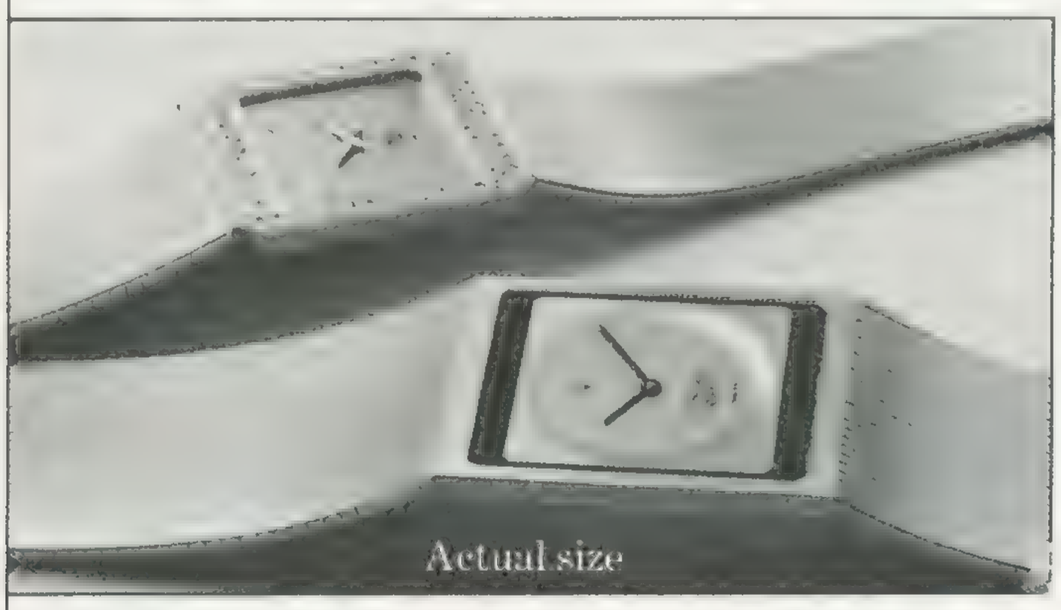
LOVE LORD
DE KARLE
Swiss Quartz

The Concord Delirium:
The thinnest watches in the history of time. And the most elegant.

Since its development in 1979, the Concord Delirium has been the marvel of watch connoisseurs. A scientific feat of miniaturization and design ingenuity.

His: the classic Concord Delirium I. 1.98 millimeters thin, acknowledged as the watch that revolutionized the watch.

Developed in Switzerland, and introduced by Concord in 1979, the electronic quartz movement literally became the watch itself. Consequently, each part was redesigned to enhance this extraordinary thinness. Yet, the quartz accuracy was never sacrificed.



Hers: Concord Delirium LaScala. The ultimate in thinness; beauty of jewels.

The dazzle of diamonds partnered with this pinnacle of precision is more than a timepiece. On her wrist, the Concord Delirium LaScala becomes a most cherished piece of precious jewelry.

Each Concord Delirium is crafted totally by hand of 18 karat gold.

Swiss craftsmanship is an integral part of the watch. It is truly a collection that defines the epitome of fashion.

Available in Limited Edition. Accompanied by a Certificate of Authenticity.

For brochure send $1.50 to Concord, Dept. VO, 650 Fifth Ave., N.Y., N.Y. 10019.

C

CONCORD®
COLLECTION

Introducing the nourishers in Estée Lauder's

Swiss Age-Controlling

We've told you about the cleansers, the refiners and protectors.

And now,
Estée Lauder on "nourishing."

It is science's step beyond moisturizing.
These breakthrough formulas fortify skin's natural protective function,
help increase elasticity and actually encourage skin to look and "act" younger.

Read carefully; see which product is right for you.

Product Name	Composition Highlights	Function
New Non-Oily Skin Supplement	sodium RNA—*encourages natural cell renewal* natural soluble protein—*promotes skin elasticity and resiliency* mucopolysaccharides—*aid in moisture retention* jojoba oil—*sebum solubilizer* arnica extract—*helps prevent dryness* calendula extract—*stimulant* hayflower extract—*promotes smoothness* vitamin E—*antioxidant*	A victory for skin that tends to be oily, this treatment helps encourage natural cell renewal, helps restore smoothness and resiliency without leaving any oily residue.
Swiss Performing Extract	natural soluble protein—*promotes skin elasticity and resiliency* mucopolysaccharides—*aid in moisture retention* squalane—*replenishes sebum loss* calendula oil—*stimulant* arnica oil—*helps prevent dryness* hayflower extract—*promotes smoothness* apricot kernel oil—*a barrier against moisture loss* grapeseed oil—*a barrier against moisture loss* vitamin E—*antioxidant*	More than a moisturizer, this is the classic 24-hour super nourishing lotion that protects, softens, smooths.
Age-Controlling Creme	sodium RNA—*encourages natural cell renewal* natural soluble protein—*promotes skin elasticity and resiliency* mucopolysaccharides—*aid in moisture retention* cholesterol—*barrier against moisture loss* linoleic acid—*essential fatty acid; barrier against moisture loss* vitamins C,E—*antioxidants* squalane—*replenishes sebum loss* aloe—*helps promote healing* amino acids—*basic buffering agents to maintain skin pH*	This extra-rich concentrated cream helps increase natural cell renewal and encourages all skin (and dry skin in particular) to do what young skin does on its own—look soft, smooth, radiant.

Take Control over the way your skin looks at The Skincare Control Center at your Estée Lauder counter. Time is not on your side. Estée Lauder is.

While only nature controls the aging process, the Swiss Age-Controlling Skincare Program helps control the signs of aging and recalls the youthful, vital appearance of Swiss complexions via science, using formulas blended in Estée Lauder's U.S. laboratories.

Skincare Program

© 1981 Estée Lauder, Inc. Photograph: Skrebneski Accessories: Kirsten Randolph

ESTĒE LAUDER

Adolfo

Adolfo. Ours always, our own...Adolfo. Setting a fall precedent for the theatre suit—with just a bit more. More color, more texture. More contrast, more dash! Here, photographed at the new, luxurious Parker Meridien Hotel in New York, the wool bouclé knit jacket takes on the extra added surprise of pinstripes; at the lapels, a jacquard silk. And then, that same great glorious silk again repeated for the ruffled blouse, the front-pleated skirt. The colors: jet black lit with fiery red. The effect...dazzling! For sizes 4 to 14; $1300. In the Adolfo Boutique...where we are all the things you are.

Saks Fifth Avenue

Saks Fifth Avenue, 1 Plaza Frontenac, Frontenac.

St.John

exclusively for Lillie Rubin

Lillie Rubin

THE PALM BEACHES BAL HARBOUR CORAL GABLES MIAMI HOLLYWOOD FT. LAUDERDALE PLANTATION POMPANO ORLANDO

BOCA RATON CLEARWATER ALTAMONTE SPRINGS TAMPA ST. PETERSBURG JACKSONVILLE NEW ORLEANS BATON ROUGE

ATLANTA CHATTANOOGA KNOXVILLE NASHVILLE MEMPHIS BIRMINGHAM MOBILE CHARLESTON GREENVILLE ASHEVILLE

CHARLOTTE GREENSBORO RALEIGH HOUSTON LUBBOCK AUSTIN FT. WORTH DALLAS SAN ANTONIO COLORADO SPRINGS

DENVER PHOENIX SCOTTSDALE TUCSON TULSA OKLAHOMA CITY LAS VEGAS LOS ANGELES SOUTH COAST PLAZA LA JOLLA

Jacques Malignon

Perry Ellis collectibles. Plaid skirt, sizes 4-12, $290. Ombre cabled crewneck sweater, S/M/L, $180.

AnnTaylor.

3 East 57th St., New York, New York 10022

Connecticut, Massachusetts, Rhode Island, New Jersey, Pennsylvania, Washington, D.C., Maryland, Virginia, Ohio, Illinois, Michigan, California

Scoundrel.

A major new disturbance.

From Revlon.

Scoundrel

The magical new fragrance.

Perfume · concentrated cologne · concentrated cologne spray

Jewelry: Harry Winston Gown: Michael Vollbracht

PORTFOLIO FALL '81.

Just a glimpse of the range of the Great Collections you'll find here at N-M. Here, André Laug's sheer black cut velvet evening dress. One example of the fineness and the finesse you can find in our Couture Salon.

Neiman-Marcus

Dallas Fort Worth Houston Bal Harbour Atlanta St. Louis Washington, D.C. Northbrook, Ill. Oak Brook, Ill. White Plains Beverly Hills Newport Beach Las Vegas
Opening September 14 in San Diego

Designer's Collections

An explosion of light, of color: Michaele Vollbracht's beaded fantasy. Thousands of shimmering glass beads on silk...catching, reflecting, transforming light into hundreds of tiny prisms and golden shards. The two-piece dress, leopard-patterned in black and gold for Petite, Small and Medium sizes. Fourteen thousand dollars.
In Designer Collections—where we are all the things you are!

Saks Fifth Avenue

This is White Linen time.

White Linen

by Estée Lauder:
the crisp, refreshing fragrance
to live in all year long.

ESTĒE LAUDER

© 1981 Estée Lauder Inc. Photographer: Sheldan Collins; Perry Ellis Jewelry: Ken Begun

Photograph: Skrebneski

Revel in the sensation of
head-to-toe leather.

New body language, by

Donna Karan and Louis Dell' Olio for

ANNE KLEIN & CO.

I. Magnin
California Seattle Portland Chicago Northbrook White Flint

expressions

How do you say irrepressible style in Japanese? Kenzo.

But then, Kenzo speaks a language of style that's instantly understood by those who know creativity—and understand wit—in dressing. And we think you'll agree . . . the clothes speak for themselves. Kenzo's Mondrian mini tunic in an exuberant jacquard of purple and grey, $208; the matching cardigan, $300. Both in S,M,L. Expressions (D.165) 3rd Floor Herald Square and Roosevelt Field. Macy's welcomes the American Express® Card.

macy's
New York

One hundred miles out of town is where
everything is happening this Fall.

Estée Lauder takes you to her new

COUNTRY MARKET COLORS

a rich ripe fall harvest for eyes, lips, cheeks, fingertips.

ESTĒE LAUDER

The ultimate in textures—fur and leather with sophisticated styling.

GUCCI

NEW YORK • BEVERLY HILLS • PALM BEACH • BAL HARBOUR • CHICAGO • ROME • FLORENCE • MILAN • LONDON • PARIS • CANNES • HONG KONG • OSAKA

NEW YORK 685 FIFTH AVE. TEL: (212) 826.2600 • TOLL FREE LINE (800) 221.2590

SAKS-JANDEL

Who can wait for winter when it means a chance to wear this sumptuous stone marten designed with a new sense of style.

From the fur collection at
Saks-Jandel
Chevy Chase
Washington, DC

SAKS-JANDEL

Mink–one of life's greatest pleasures–takes on a racy modern look as a free-spirited duffle that adds dash to your daytime casuals…wit to your evening lamé.

From the fur collection at
Saks-Jandel
Chevy Chase
Washington, DC

SAKS-JANDEL

KOOS

When you're really ready for a fur with something more... indulge yourself in a spirited beige karakul lamb jacket ornamented in paisley print. Or, a sumptuous swirl of chestnut mole etched in fabric and lined in plaid. Both, the latest thinking in collage furs by Koos van den Akker.

From the fur collection at
Saks-Jandel
Chevy Chase
Washington, DC

BATH PLEASURES. SENSUOUS. FRAGRANTLY INDULGENT.

SAKS-JANDEL

LANVIN

A stunning new way to dress at night–in a fantasy of flowers and stripes on silk crêpe de chine, with its own swirling cape.

From the collection at
Saks-Jandel
Chevy Chase
Washington, DC

The strappy Kappi: dressy, swirly matte jersey in black for the bewitching hours. Sizes 4 to 14, about $92. Kappi, division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

kappi

(Incorporating Vanity Fair)

VOGUE®

Grace Mirabella
EDITOR-IN-CHIEF

MANAGING EDITOR Lorraine Davis FASHION EDITOR Polly Allen Mellen ART DIRECTOR Roger Schoening
ASSOCIATE EDITORS Karen Anderegg, Susan Greenstein FASHION NEWS DIRECTOR June Weir
FEATURES EDITOR Leo Lerman ASSOCIATE FEATURES EDITOR Amy Gross
DIRECTOR SPECIAL PROJECTS: BEAUTY/FITNESS Shirley Lord BEAUTY EDITOR Andrea Quinn Robinson
SHOES, LINGERIE EDITOR Kathryne Hays

FASHION EDITORS Anne Kampmann, Jade Hobson, Consuelo Crespi, Robert L. Turner, Vera Wang, Deborah Smith, Margaret C. Pazant FABRICS AND FURS Elisabeth Tretter ACCESSORIES Tina Bossidy, Madeline Parrish FASHION ASSOCIATES: WEST COAST Eleanore Phillips, Sharon Harts Wick PARIS Susan Train ASSISTANTS Fiona DaRin, Boo Vigneron MADRID Aline Romanones FASHION ASSISTANTS Kathleen O'Connell, Tina Perlmutter FABRICS ASSISTANT Deborah Waterman BOOKINGS EDITOR Nancy Noonan
BEAUTY ASSOCIATE Dorothy Schefer ASSISTANT Miami Wong **COPY** WRITERS Norma Friedman, Holly Brubach, Allison Leopold, Kathleen Beckett ASSISTANT Joellen Wlodkowski **FEATURES** FASHION FEATURES Kathleen Madden FEATURES ASSOCIATES Sandi Cushman Britton, Richard Alleman, Cathleen Medwick FEATURES ASSISTANTS Gretchen Morgenson, Deborah M. Dow, Jeanne McCulloch TRAVEL Despina Messinesi HEALTH Melva Weber AT HOME Barbara Plumb EDITORIAL COORDINATOR Susan Armenti
ART ASSOCIATE DIRECTOR Audrey Flamberg DESIGN CONSULTANT Ronald Kajiwara EDITOR Mickey Soutendijk ASSOCIATE Edmund Winfield ASSISTANTS Larry Coda, Heidi Eckman, David Monaco ART PRODUCTION Gerald Slater, Reynolds Rolles ASSISTANT Jordan Brener PICTURE EDITOR Gloria Gersh COPY PRODUCTION EDITOR Jeanne Secor ASSISTANTS Melissa Peterson, Laurie Drake RESEARCH EDITOR Patricia G. Garner ASSOCIATE Deborah Mason READER INFORMATION Shirley Connell CONTRIBUTING EDITORS Allene Talmey, Edith Loew Gross, Francoise de la Renta, Joan Juliet Buck, Sandra McElwaine CONSULTING EDITOR Diana Vreeland
EDITORIAL BUSINESS MANAGER William P. Rayner EDITORIAL PRODUCTION MANAGER Linda Rice

Richard A. Shortway
PUBLISHER

Barbara McKibbin EXECUTIVE EDITOR
MERCHANDISING DIRECTOR Lenore Benson ASSOCIATE DIRECTOR Beverly Purcell EDITOR Alice Brooks PROJECT EDITOR Elizabeth Groves SERVICES Helena Brissenden STORE CREDITS Anne Haggerty ASSOCIATES Harriet Libov, Dolly Morton
PROMOTION DIRECTOR Jayne Ingram ASSOCIATE Jo Ann Wolf CREATIVE DIRECTOR Walter Russell ART DIRECTOR Robin Sweet-Wyatt PROMOTION EDITOR Lisa Keys PRODUCTION Damian Carlino

ADVERTISING DIRECTOR David Rubin RETAIL DIRECTOR Richard McMahon
ASSOCIATE MANAGERS Charles H. Reinhardt, Robert L. Groberg MARKETING MANAGER Howard L. Garey
BEAUTY MANAGER Dianne Wallace BEAUTY MARKETING MANAGER Mike Greenberger
TRAVEL MANAGER Margaret Thalken BEVERAGE MANAGER Anthony Salisbury
ACCESSORIES MANAGER Gail Gottlieb

BRANCH OFFICES NEW ENGLAND Charles H. Reinhardt, Mgr., Statler Building, Boston MA 02116
MIDWEST Albert H. DeSmet, Mgr., 875 No. Michigan Ave., Chicago IL 60611
WEST COAST John P. Demorest, Mgr., 3921 Wilshire Blvd., Los Angeles CA 90010
SAN FRANCISCO: Patricia L. Mackin, Mgr., 1750 Montgomery St., San Francisco CA 90411
SOUTHEAST Miller & Tillman, Reps., 4651 Roswell Rd., N.E., Suite 201-C, Atlanta GA 30342
EUROPE Gardner Bellanger, Adm. Dir., 4 Place du Palais-Bourbon, 75007 Paris

CORPORATE MARKETING DIRECTOR Eckart L. Güthe
CONDÉ NAST PACKAGE: DIRECTOR Neil J. Jacobs SALES DIRECTOR Henry H. Holmes

BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda.

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017 CHAIRMAN S.I. Newhouse, Jr. PRESIDENT Robert J. Lapham
VICE PRESIDENT Benjamin Bogin VICE PRESIDENT Harold G. Meyer
VICE PRESIDENT-INTERNATIONAL Daniel Salem VICE PRESIDENT-CIRCULATION DIRECTOR J. Paul Young
VICE PRESIDENT-BUSINESS MANAGER John B. Brunelle VICE PRESIDENT-CORPORATE RESOURCES Fred C. Thormann
VICE PRESIDENT Bernard H. Leser TREASURER Eric C. Anderson SECRETARY Pamela van Zandt

Alexander Liberman
EDITORIAL DIRECTOR

Your Letters

Women's issues: seeing the light

Thank you Susan Jacoby! for "A Generation Gap of Our Own" (April 1981). I, too, am a thirty-five-year-old "relic" who, instead of joining the "extremists" of the '60s and '70s or the "housewives" who went on strike from making beds and went on weekend retreats; I, passive to the Women's Movement, climbed up the retail corporate ladder looking out for Number One in compensation, opportunity, and growth of both, now look around me ten years later, facing a wonderful second marriage, and say, "What have you all been doing?" We still have dreadful inequalities in Social Security benefits, still have a "marriage penalty" with the IRS for being two-income families and face the possibility of illegality in taking our "pill" in the morning. We still see Donahue having a panel of "equal pay" lady bureaucrats claiming a teacher—primarily a woman's job, making $14,500 a year, decrying a garbage*man* making $19,000 a year. Many of the issues still exist to hurt us in our pocketbooks, even if they are now designer handbags; I, for one, am ready to take up the gauntlet.

Gilda Gevis
Miami Shores FL

I did not see what the feminists were talking about until Reagan was elected last fall. Since he has come to office, Reagan is reapportioning funds away from all the programs that were established to help women. Women are half the population yet all the rights that we have fought so hard to achieve are slowly being taken away from us.

Reagan is pro-life *(Continued on page 92)*

Lenox.

A world apart. Let it express your world.

Lenox China and Crystal

Send for our free color brochure. Lenox. Lawrenceville, N.J. 08648.

© Lenox '8

PHOTOGRAPH: BARRY LATEGAN COAT AND HAT: GIORGIO ARMANI JEWELRY: BEN AMUN

© 1981 CHARLES OF THE RITZ GROUP LTD

DECIDEDLY de MARKOFF

COUNTESS ISSERLYN MAKEUP
ALEXANDRA de MARKOFF

JEAN MUIR designs for the 'Best of Britain' Celebration October 16-31. Seattle.

Frederick & Nelson

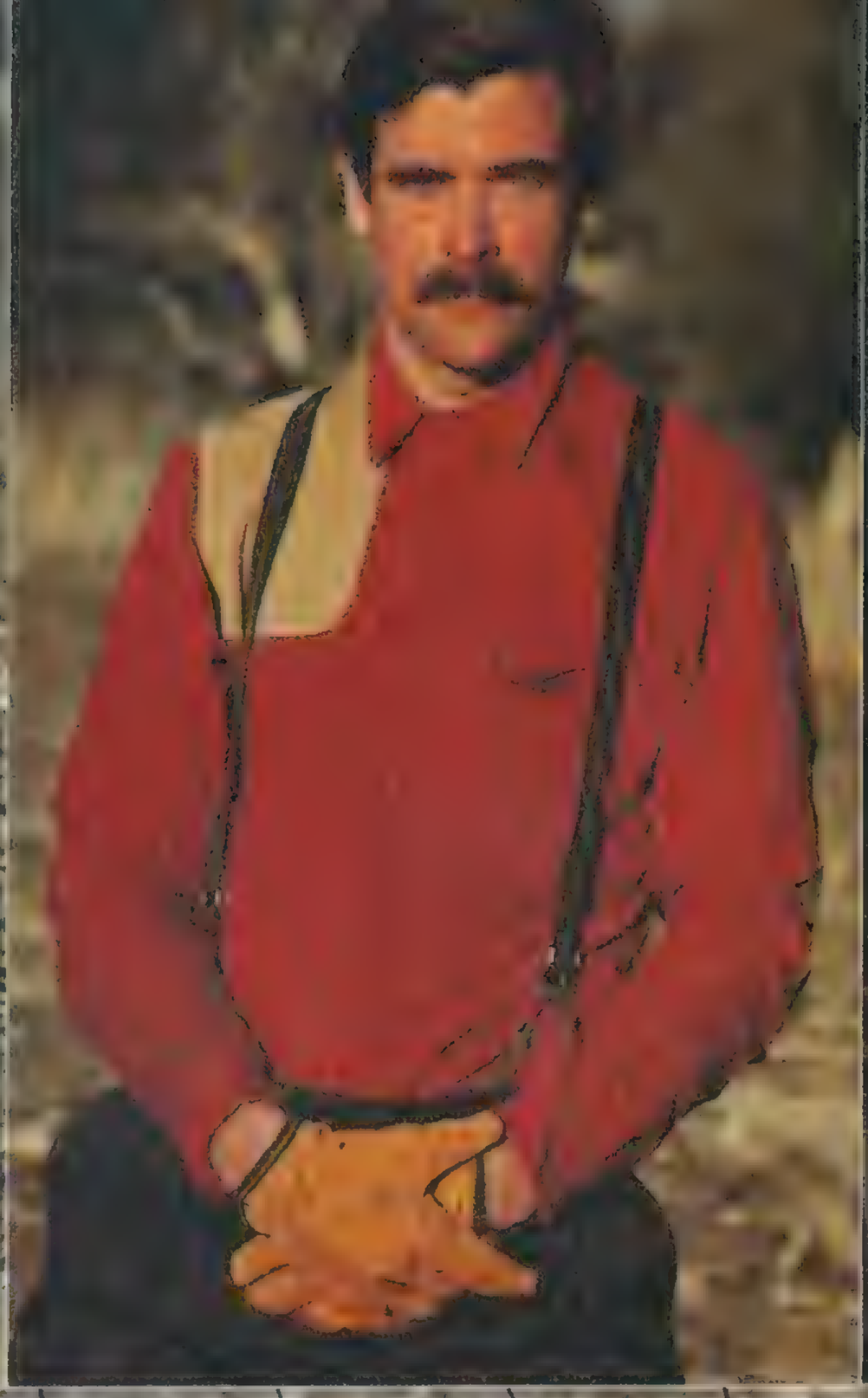
Washington • Oregon

ROUGH WEAR

Rough wear is an idea that evolved from a time when clothes were made for function and durability--not fashion.

Today's rough wear is true to that spirit. It's crafted of strong, fine materials that work hard. It was made to be worn and weathered, and only gets better with age.

Polo Ralph Lauren



ROUGH WEAR.
IT WAS MADE TO BE WORN.

Polo Ralph Lauren

Ralph Lauren

Ralph Lauren Cosmetics

DAY. NIGHT. ACTIVE.
THREE DIFFERENT WAYS YOU LIVE.
AND NOW, A DIFFERENT MAKEUP
FOR EACH OF THEM.

Day. Sheer, natural colors to achieve the look of beautiful bone structure.

Night. A heightened sense of romance and glamour. Shimmering effects, subtle intensity.

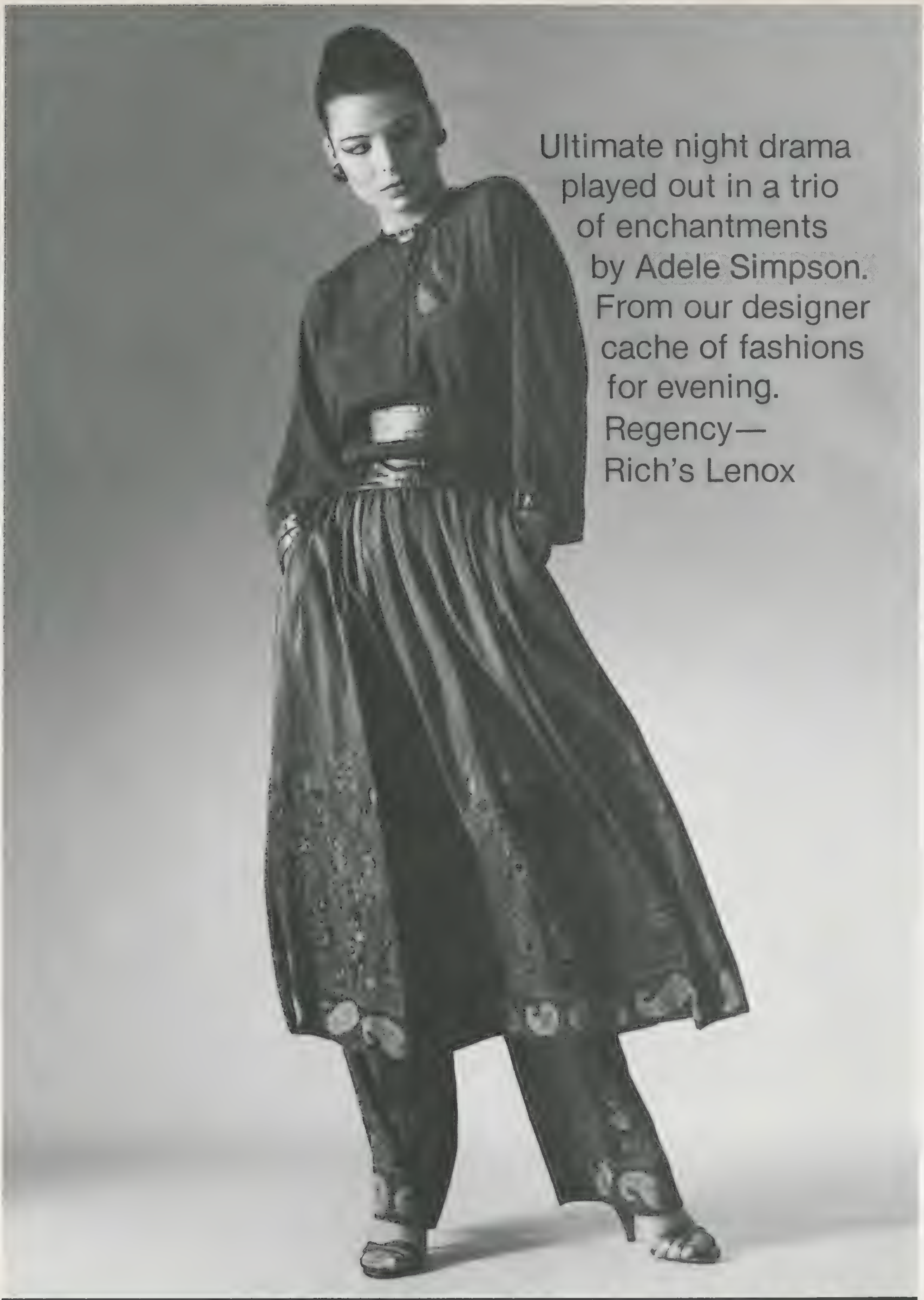
Active. Cosmetics that give the skin a healthy glow while they shelter it from sun and wind.

Some of the outstanding looks and colors from the Fall 1981 Collection.

Ralph Lauren Furs
Polo/Ralph Lauren Shop, 1 Fifth Avenue, Pioneer Square
Seattle, Washington
Natural Long Hair Beaver Santa Re Coat

Ralph Lauren Hosiery

1441 Broadway New York N.Y. 10018 (212) 354-8811



Atlanta Augusta Birmingham Columbia Greenville

RICH'S

© 1981 Del Laboratories, Inc.

Unsightly facial and body hair?

Sally Hansen® invents beautiful new facial and body hair treatments with the effectiveness you need, the gentleness you want.

All with exclusive pre or after conditioning lotions with Collagen Protein . . . leave your skin feeling softer and smoother.

Sally Hansen®

(Left to right: Bleach Creme for entire body, Facial Hair Bleach Creme, Facial Hair Remover Creme, Body Hair Remover Creme, Wax Strip Hair Removal System).

Split, chipped

Model is wearing Royal Garnet. © 1987 Del Laboratories, Inc.

problem nails?

With 'Hard-As-Nails' patented long-wearing formula, you get the protection you need in the colors you want.

Hard-As-Nails with nylon helps strengthen and helps prevent splitting, cracking, chipping, breaking or peeling. And with Hard-As-Nails, protection can be beautiful in the most exciting colors imaginable.

Sally Hansen®

Hard-As-Nails®

America's number one nail protection.

Entertaining: Tips and Treats

Peretti's jewel-like table setting…great chocolate scoop

jeweler's setting: Pristine, pretty, with a touch of humor—isn't that just how you would expect a table setting by jewelry designer Elsa Peretti to look? Elsa, whose "Open Hearts," "Peretti Beans," and "Diamonds By The Yard" are Tiffany best sellers, designed this setting for *The New Tiffany Table Settings,* by John Loring and Henry B. Platt (Doubleday). For more Tiffany table settings, see pages 542-545.

Reflected in the mirrored wall of Elsa's New York apartment: "A typical working lunch—the usual take-out hamburgers from my neighborhood shop—but fancied up with my hand-blown crystal plates, "Rat Tail" silver, pretty wine glasses, some good wine." Table (Elsa's work table cleared for lunch), director's chairs, floor, are all white. "This apartment is very spare, and getting sparer all the time," Elsa explained. "It's the only sensible way to live in New York." The one spot of color: the soft pink rhubarb stalk ("that was Joe Eula's idea") in a Paul Masson wine flacon pressed into service as a vase.

Elsa adores trunks, uses one here as a table to hold a much loved pre-World War II fashion photograph by Horst, and a "wonderful leather briefcase I bought in China for $10. I don't use it as a briefcase—I use it for storing letters."

CHOCOLATE *It looks like chocolate, it smells like chocolate, it's all about chocolate—but it isn't chocolate. What it is is good news for chocoholics: "Chocolate News," a six-times-a-year publication printed on milk-chocolate-colored paper and, get this, scented with chocolate. Reading it is guaranteed to send you out for a quick chocolate fix. You'll find recipes, tips on quality, sources, and bargains, information on special trips to places where the best chocolate is made. One year's subscription: $9.95, to Chocolate News, P.O. Box 1745, F.D.R. Station, New York City 10150.*

ERIC BOMAN

By Sandi Cushman Britton

PARTY GIVER'S CHOICE

Buffets—those serve-yourself meals that generate such energy and spontaneity—give everyone a chance to choose their own dinner companions, as well as make it almost a snap for a hostess to handle a large party.

Here, two well-known party givers, one in San Francisco, the other in Paris, talk about their particular kind of buffets, and why each one works so well for her:

Lita Vietor, San Francisco

"A luncheon buffet at home—for men and women—is my favorite way of entertaining. You can invite an attractive man without his wife, or a wife without her husband and no one's feelings get hurt. People come at noon for drinks on the terrace. Lunch starts promptly at 1:00, is over by 2:15 (at least that's when Americans leave. Europeans often linger all afternoon). At most, I have three tables of eight, sometimes only one table of ten. The buffet consists of one hot dish, like a very good gnocchi, and several salads: sliced tomatoes with fresh basil, Chinese chicken salad mixed with crispy thin Chinese noodles, a green salad with endive. There's always a cheese platter. For dessert, fresh fruit, and something rich and chocolate-y (even people who eat lightly want to plunge into one rich dessert).

Isabelle d'Ornano, Paris

"Some time ago, I discovered that giving a really big buffet—for between eighty and one hundred and fifty—suits me better than formal, sit-down dinners. It's a wonderful way to have a terrific mixture of people—all ages, vastly different interests. It's freeing and informal and great fun for the hostess, I can assure you.

"People drop in anytime between 7:00 and midnight. They love it because it's so flexible; they're not pinned down to a particular time. They can come before the theater, after the theater, stay for as little as fifteen minutes or for the entire evening.

"The secret of providing food over this length of time is to keep it really simple. I have one platter of scrambled eggs mixed with either truffles or smoked salmon (replenished every quarter of an hour), one meat dish made with kasha or rice, two or three salads, two desserts. Everything can be eaten with a fork—no knives are needed—so people can sit down anywhere."

GROSVENOR
CANADA

International Fall/Winter 1981 Fur Collection
presented in San Francisco exclusively by

ROBERTS FURS
SAN FRANCISCO

In Canada at

EATON'S

Toronto • Winnipeg • Edmonton
Calgary • Vancouver

NORKA
QUALITY MINK USSR
V/O Sojuzpushnina

Norka dyed ivory mink jacket

GROSVENOR
CANADA

Exclusively at

ROBERTS FURS
SAN FRANCISCO

In Canada at
EATON'S

Natural fitch jacket

BUKHARA*
KARAKUL USSR
V/O Sojuzpushnina

Sauterne dyed Bukhara karakul stroller

GROSVENOR
CANADA

Exclusively at

ROBERTS FURS
SAN FRANCISCO

SAGA
FOX
FROM SCANDINAVIA

Saga dyed beige fox jacket

In Canada at
EATON'S

SKREBNESKI

L'Esprit Gitane

Colors impassioned with the gypsy spirit.

Nancy is wearing Maquiriche Creme/Fluide EyeColour in Gold Liquide; Maquiriche CremePowder EyeColour in Star Sapphire; Maquicils Automatic Mascara in Bleuet; Maquiglacé Emollient-Rich LipColour in Rouge Brûlé and Nail Lacquer in Gypsy Rose.

LANCÔME
PARIS

Calvin Klein

Calvin Klein

Calvin Klein Jeans

Now your autumn turns the rich colors of

PINECONE RUSSET

Germaine Monteil creates Pinecone Russet,
Pinecone Red and Pineberry for your lips...
Copperleaf, Blue Spruce and Loden
for your eyes...and a warm blush of
Cordovan or Winewood for cheeks.
They're the colors that add dash
to all your classic and
country clothes...for a very,
very deluxe-looking autumn.

Germaine Monteil

Jewelry by: M. & J. Barrett Inc. by Henri Bendel

valentino
BOUTIQUE

at bloomingdale's

New York

VALENTINO · VALENTINO · VALENTINO · VALENTINO

THE · CAROL · AND · IRWIN · WARE · FUR · COLLECTION · AT

I. Magnin

CHICAGO NORTHBROOK

valentino
BOUTIQUE

at SAKOWITZ

Houston Dallas Scottsdale

Produced and distributed by Cidat Torino Photo: Albert Watson Make up: Tyen Hair: G. de Fazio

THE VALENTINO LOOK...

at **CREEDS**

Ontario

valentino
BOUTIQUE

Bittersweets

Spiced Romances · Scarlet Memories
Amber Reveries · Autumn Bittersweets
for your lips, nails, cheeks, eyes.

Elizabeth Arden

IT'S THE WAY YOU WEAR IT AND THE WAY YOU BUY IT AT MARSHALL FIELD'S
WITH THE AMERICAN EXPRESS® CARD
The most exciting fashions in the world can be found right here.

Don't leave home without it.SM

Techtonically David Hayes. Emphatic suiting tailored for autumn. Black Wool crepe and cognac plaid silk meld for unmistakable classicism. Sizes 4 to 14. Fashion Salon Suits.

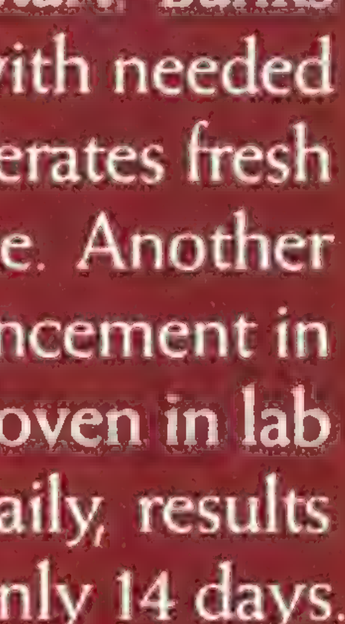
SAKOWITZ

Houston · Dallas · Amarillo · Scottsdale

AGE-ZONE CONTROLLER. REDUCES FACIAL LINES BY 37% IN JUST 14 DAYS.

Little Emily is in the process of getting little facial lines. Lines that heredity determined, habits accentuate and time will aggravate.
When little Emily becomes big Emily, she can reach for a little bottle of Age-Zone Controller.
This unique clinical formula catches new lines before they start. Banks critical skin areas with needed moisture. Actually accelerates fresh new cells to the skin's surface. Another scientific advancement in Prescribed SkinCare. Proven in lab tests. When used twice daily, results become visible in only 14 days.
Check your calendar. See what you've got coming up in two weeks.

Charles of the Ritz
Prescribed SkinCare
Fact. Not fiction.



© 1981 CHARLES OF THE RITZ GROUP LTD.

BONAVITACOLA

FOR

BALLET'S

OF OKLAHOMA CITY

Photographed for BONAVITACOLA by John Patrick Naughton Hair and Make-up by Arthur Turchi

Photograph: Skrebneski

When you want to drink in

all the riches life has to offer,

you'll want liquid burgundy velvet, by

HELENE SIDEL

I. Magnin
California Seattle Portland Chicago Northbrook White Flint

Bravo Victor Costa! Our maker for the Ball...truly 'the Quality of Being Special'. Bronzed and feathered iridescent taffeta in Today's *Dacron*® polyester. Sizes 4 to 14. Fashion Salon.
®Du Pont registered trademark.

SAKOWITZ
Houston · Dallas · Amarillo · Scottsdale

PRIORITÉS

de Biotherm

Le Beauté No. 1

SPECIAL FALL '81

SPECIAL WRINKLE CREAM
A Spectacular Innovation

BEAUTY BASICS
Clean, clean skin

INSTANT FACELIFT
Beauty in a Vial

EXCLUSIVE OFFER
Skin Analysis, Trial Size
Special Wrinkle Cream
(see last page of this ad)

Biotherm is the leading premium priced skincare line sold in pharmacies all over France. It is now available to American women exclusively through the Priorités catalog. Priorités de Biotherm, 530 Fifth Avenue, New York, New York 10109.

BIOTHERM'S SPECIAL WRINKLE CREAM

A SPECTACULAR INNOVATION

Biotherm scientists developed Special Wrinkle Cream to attack the three principal causes of wrinkling:

1. The slowing down of the skin's cutaneous activity contributes to wrinkling. Special Wrinkle Cream favors and activates the exchange of oxygen and carbon dioxide, permitting the skin to breathe better.

2. Loss of elasticity contributes to wrinkling. Special Wrinkle Cream gives suppleness to the skin and aids it in recovering its smooth appearance.

3. Lack of hydration contributes to wrinkling. Special Wrinkle Cream contains a humectant factor (3%) that permits the skin to recover its freshness and clarity.

After six weeks of using Special Wrinkle Cream, you'll notice a visible improvement in your skin. Your tiny dry lines may even disappear and the deeper wrinkles will be less noticeable. (Priorités de Biotherm Catalog #A 13—$30.)

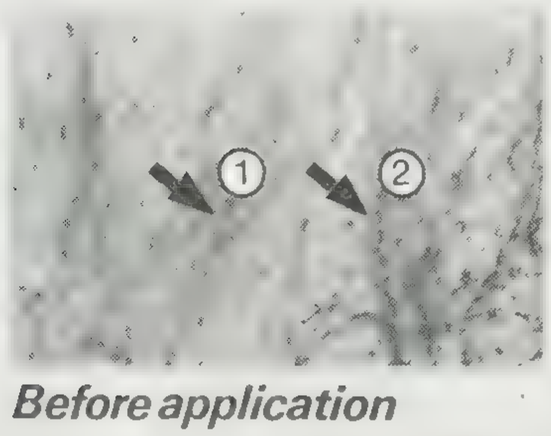
Biotherm is the leading premium priced skincare line sold in pharmacies all over France. It is now available to American women exclusively through the Priorités catalog. Priorités de Biotherm, 530 Fifth Avenue, New York, New York 10109.

SPECIAL WRINKLE CREAM
VISIBLE RESULTS

Before application ***After six weeks***

42-YEAR-OLD SUBJECT

Before application: The arrow indicates a very deep central wrinkle formed by a multitude of small lines. After six weeks of application, the central wrinkle, indicated by the arrow, is clearly reduced and appears less deep. The skin has recovered a smoother texture.



Before application ***After six weeks***

47-YEAR-OLD SUBJECT

Before application one can see 1. a transverse wrinkle and 2. an extremely pronounced vertical wrinkle. After six weeks of application, you can see in 1. the tiny grooves which formed the vertical wrinkle are clearly less noticeable. In 2. the vertical wrinkle is less apparent. The general appearance of the epidermis is smoother.

Scores of tests were conducted on men and women of all ages, and more than 1000 macrophotographs were taken at all stages of the six week experiment: before application, after 2 weeks, after 4 weeks and at the end of six weeks. All this testing, conducted by scientists in the Biotherm laboratories in Monaco, was done for one reason: to prove the effectiveness of Special Wrinkle Cream. Two examples, realized on a 42-year old subject and a 47-year-old subject, are illustrated above.

You can get a trial size of Biotherm's Special Wrinkle Cream. See "Exclusive Offer."

BIOTHERM'S CREAM WASH

FAST, EASY AND SUCCESSFUL. If soap dries your skin, but you just don't feel your skin is clean when you use a cleansing cream, Biotherm's Savon Thermal is the solution for you. You get better than soap and water clean: your skin will be soft, smooth and its freshest ever. The cleansing agents of Savon Thermal are lipoproteinic extracts which have a very gentle action—the pH is in total harmony with that of your skin. Apply to your dry skin, massage lightly and rinse off with lots of tepid water. (Priorités de Biotherm Catalog #A 1—$11.)

BIOTHERM'S DEEP CLEANSING CREAM MASQUE

THE SKIN PURIFIER. If there's one wonderful thing you can do for your skin once a week, it's giving it a good, gentle, deep cleansing. If you don't, your complexion can look dull. Biotherm's Masque Net has a biological action, rather than a mechanical action which can strip your skin. Masque Net selectively sloughs off the dead skin cells and other impurities leaving a clean, healthy looking, glowing skin. (Priorités de Biotherm Catalog #A 12—$13.)

BIOTHERM'S INSTANT BEAUTY VIALS

2 GOOD-FOR-YOUR-SKIN "INSTANT FACE LIFTS." Have you ever looked ten years older just because you were tired? Biotherm's BioEffet has an immediate tonifying action. . .a single vial is enough to soften away the tired look, wrinkles and give your makeup a glamourous luminosity. And, BioEffet is not superficial: it's a rich biological product using active natural elements which stimulate and hydrate your skin. (Priorités de Biotherm Catalog #A 17—$10.)

Biotherm is the leading premium priced skincare line sold in pharmacies all over France. It is now available to American women exclusively through the Priorités catalog. Priorités de Biotherm, 530 Fifth Avenue, New York, New York 10109.

ON OUR COVER

Our model cleanses twice a day with Biotherm's Cream Wash and Gentle Eye Makeup Remover. She wears Hydrating Cream in the daytime to keep her skin moisturized and Special Wrinkle Cream at night to help prevent wrinkles. She wears Contouring Eye Cream under her makeup in the daytime and by itself at night for 24-hour protective treatment. Her Biotherm body products are Bodyskin Silkener and Bath Cream. (Priorités de Biotherm Catalog Nos. A1, A5, A10, A15, A21, A11. You can get the Priorités de Biotherm Catalog by taking advantage of our Exclusive Offer, or by writing to Priorités de Biotherm, 530 Fifth Avenue, New York, New York 10109.)

The Biotherm Guarantees

Proven Efficacity. Biotherm products are tested in laboratory studies and in follow-up consumer studies for efficacity.

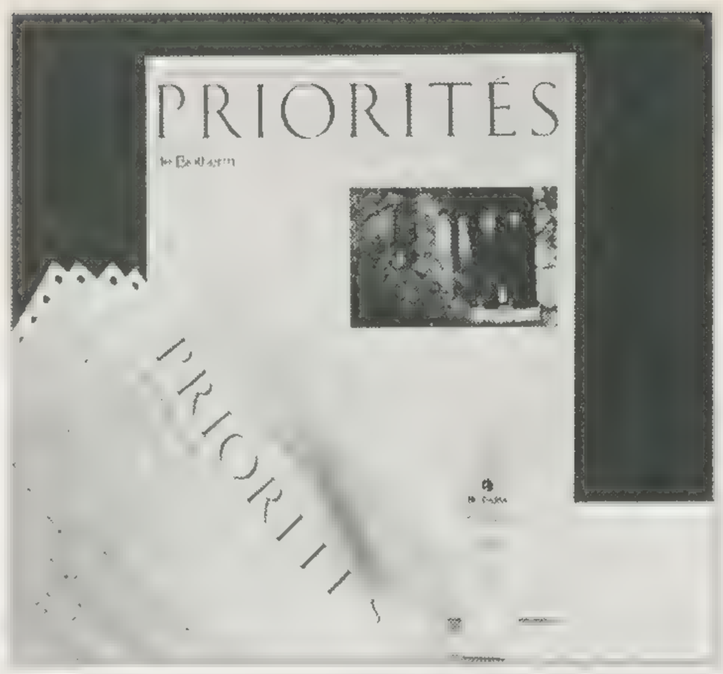
Verified Safety. Biotherm products are dermo-tested for gentleness and safety on even sensitive skin.

Strict Standards. Biotherm products are manufactured in a microbiologically controlled laboratory under the strictest hygenic standards.

Light Textures. All Biotherm products are easy to apply, penetrate quickly and can be worn alone, or under makeup.

Exclusive Ingredient. Biotherm products contain natural spa plancton from Molitg-les-Bains, a French spa known for its benefits to skin.

© COSMAIR INC., 1981



EXCLUSIVE OFFER:

We'll analyze your skin based on the answers you give us to the questions below. (Check the one answer most appropriate and answer all the questions.) Clip along the dotted line on the left and mail it to us. Then we'll send you your own **five page professional Skin Analysis** *and* our 24-page full color **Priorités de Biotherm catalog** *and* a trial size of **Biotherm's Special Wrinkle Cream**. All for $3 to cover handling and shipping.

1. What is your age?
☐ Under 30 ☐ 30—40 ☐ 41—50 ☐ Over 50

2. The color of your eyes is:
☐ Black/Brown ☐ Hazel ☐ Green ☐ Blue/Gray

3. The natural color of your hair (without gray) is:
☐ Black/Brunette ☐ Light Brown ☐ Auburn
☐ Blonde

4. Your complexion is:
☐ Dark/Olive ☐ Medium ☐ Rosy ☐ Fair

5. The general condition of your skin at this time is:
☐ Oily ☐ Combination ☐ Normal ☐ Dry

6. Do you have lines or wrinkles around your eyes?
☐ None ☐ Few ☐ Some ☐ Many

7. Do you have *peau d'orange* (cellulite) in the thigh area?
☐ None ☐ Little ☐ Some ☐ Much

8. You spend a third of your day:
☐ Playing sports or exercising
☐ Managing home, family
☐ Pursuing a career
☐ Enjoying social activities

9. In terms of stress or tension you:
☐ Use sports or exercise as an outlet for stress
☐ Are often under pressure at work
☐ Manage a very demanding household
☐ Have plenty of leisure time and rarely experience stress

10. Your diet:
☐ Is balanced to help you stay in shape
☐ Ranges from big business lunches to fast food on the run
☐ Consists of menus usually planned around your family
☐ Often features no lunch so you can splurge at dinner

DV02

11. How often are you outdoors?
☐ Your love of sports takes you outdoors as much as possible
☐ You only get outside for lunch, if then
☐ Running errands gets you outdoors frequently
☐ Nice weather finds you soaking up the sun

12. In your outdoor environment you find your skin:
☐ Exposed to moderate temperatures
☐ Exposed to urban pollution
☐ Exposed to harsh weather
☐ Exposed to different climates, as you travel frequently

13. Your exercise:
☐ Comes naturally; sports are part of your life
☐ Suffers because of work, but you squeeze it in
☐ Comes from running a home and regular exercise
☐ Is usually dancing till dawn

14. You feel skincare should be:
☐ An important part of keeping in shape
☐ Planned to fit into a working woman's busy schedule
☐ Important, but who's got time for it with a family
☐ Fast, easy and successful

15. Which bath/shower ritual sounds like yours?
☐ There's nothing like a brisk, refreshing shower
☐ A hot bath helps you unwind after a hard day's work
☐ Relaxing in the tub is one of your personal indulgences
☐ Luxuriating in a tub of bubbles isn't a luxury, it's a must!

First Name (please print) In Last Name

Street Address Apt No

City State Zip

☐ I enclose $3 check or money order made out to Priorités de Biotherm

☐ Charge the $3 to ☐ VISA ☐ American Express

☐ Master Charge Expiration Date _____

Card No

Authorized Credit Card Signature _____

Clip this address label and affix to upper right-hand corner of any envelope with clear tape.

WE PAY POSTAGE.

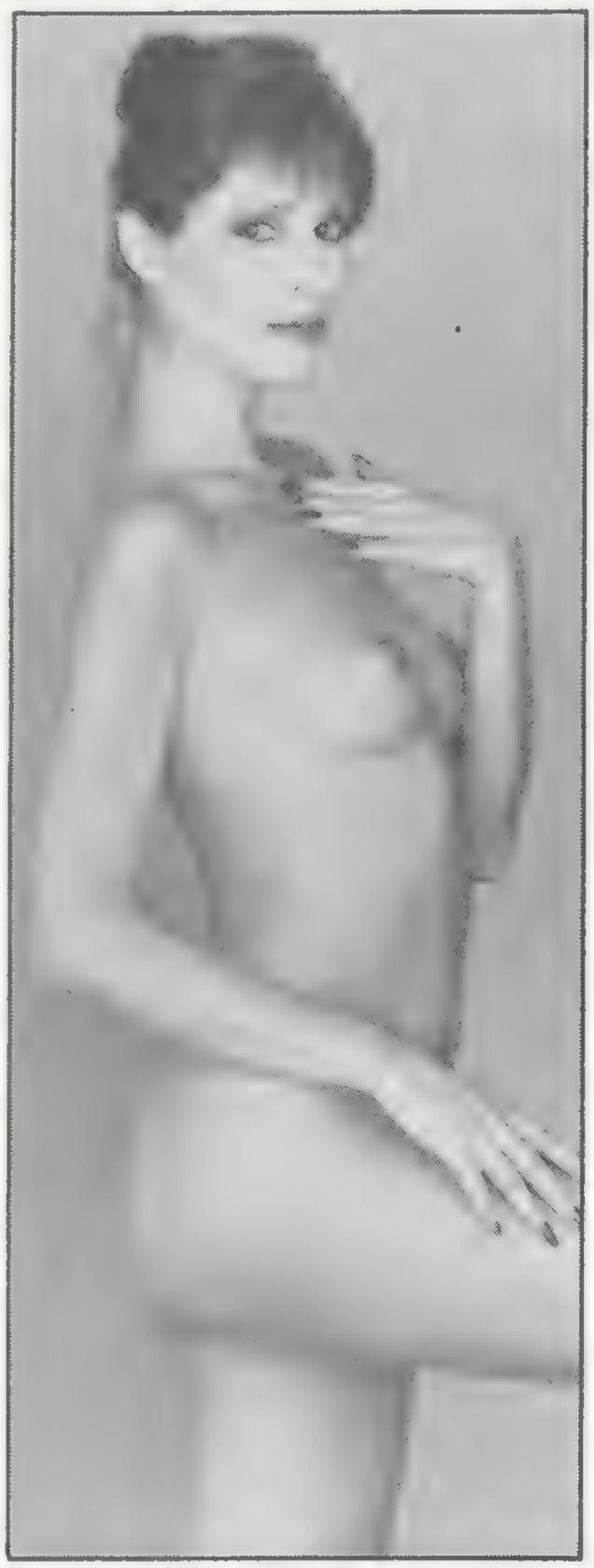
NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY LABEL
FIRST CLASS PERMIT NO 286 WESTFIELD, N.J.

POSTAGE WILL BE PAID BY

PRIORITÉS DE BIOTHERM
530 FIFTH AVENUE
NEW YORK, N.Y. 10109

J O L E N



The art of illusion.

Lighter. Softer. Finer. If you wish body hair could be all of these things, Jolen Creme Bleach could be a solution as gently effective as its famed success with facial hair.

Simply. Safely. Privately.

Jolen Creme Bleach

YOUR LETTERS

(Continued from page 38)

and is supportive of proposed bills which would make abortion and some forms of birth control illegal. At the same time, the budget he is proposing will save $23 million by 1982 by denying benefits to pregnant women until "only when it has been medically verified that the birth can be anticipated within three months." Currently, states provide welfare benefits to women, often from the time a pregnancy is medically verified.

Reagan is telling the American women that the government will give women no choice in family planning; and, what's more, once you sinful women are pregnant, the federal government won't help you as much as it used to help.

I urge your magazine to enlighten other women by providing coverage of women's issues. . . .

Elizabeth J. Wolfe
Washington DC

Love and work and you

With your kind permission I'd like to make the following comments re "Love and Work" (June 1981):

It seems to me Ms. Sills summed up the problem best when she observed that it *can* be done but someone *has* to pay the price.

In my humble opinion, the only question to resolve is this: "*Is* the game worth the candle?" "*If* you're a Beverly Sills or anybody else who is willing and able to contribute in *any* sense and in *any* field to the happiness of mankind or science, the game *is* worth the candle and every reasonable sacrifice should be made by both parties to make this possible.

If on the other hand it is just a question of ego trip—I am not so sure.

Erwin Fuchs
Seattle WA

As a reader of Vogue magazine lo these forty years or more, I have never taken exception to any statement as much as Mildred Newman's ("Love and Work," June 1981) inane remark: "So why not use older people in child care." What an insult! *Use,* indeed! And she's a psychologist/psychoanalyst? At sixty-one, is she ready to do some "useful" work in child care?

I am sixty-four; raised six children with the help of a loving husband and managed to work about fourteen years. Now, I play daily tennis, sew, knit, and like to think that I might have an art career going for me. But, at this point, if I choose to sit and watch soap operas all day, that would be my prerogative. Ms. Newman's mother chose to babysit her grandchildren and that's her prerogative. Possibly, it was a lot better that way.

As a mother, I think any woman who hasn't had children is missing a lot, but, again, that's each person's choice. Believe me, careers can come later. They can even come at the same time. Everyone should make their own choice. That goes for the *older population,* as well. I don't babysit, even my own grandchildren, as much as I love them. I just see them when I want. And I feel very useful.

Rose Mary Adams
Richmond CA

The "cookie" crumbles

It would seem Amy Gross needs to reexamine her own female stereotypes. In her recent review of Alan Alda's "The Four Seasons," (June 1981) Ms. Gross twice refers to the beautiful young blond woman who replaces wife Anne as a "cookie." In fact, the character Ginny appears as a compassionate, tolerant, sensitive, and serious young woman, a fresh breeze that stirs the stale atmosphere surrounding the middle-aged crew of "friends" who snipe and sneer at each other. She perseveres, jovial, exuberant, innocently sensual, despite their initial unwarranted hostility toward her. . . . Ginny exhibits far more maturity and presence than the pampered daughters only several years younger. Even Ginny's initial naïvete and deference to her older mate begin to temper later in the film when she demands that he submit to medical examination after a rough day on the ski slopes. Indeed, Ginny ultimately puts the entire group in their proper place when she points out they are all selfish and demanding. . . .

Lisa S. Novic, Esquire
San Francisco CA

Author's reply: *The "new cookie" is Tom Wolfe's well-known phrase for the woman a man trades his wife in for. The new cookie is always about twenty years younger than the wife, adoring of the man where the wife was skeptical. Ginny is therefore a new-cookie prototype. She is introduced as a dingbat—naïve, sweet, daffy. We are meant to discover that she is to be taken seriously, that she is sensible, sensitive, and kind. As I wrote, she* looks *like a dingbat but turns out to be "your basic dream of a girl." Perhaps that last phrase is unfortunate—I meant only that she ends up being totally (unrealistically?) wonderful.*

Garish hair?

I received the July (1981) issue the other day and basically loved it, especially the fall fashions. However, your article on hair was downright silly. I thought the hideous days of bouffants and teasing had passed, and here you are expounding the virtues of "backcombing" and hair spray. Who are you trying to fool? Most of these hairstyles would be appropriate at a punk-rock party or a Phyllis Diller look-alike contest. I would think your readers had more class and taste than that.

Lee M. Whitley
Southern Shores NC

Top-dollar nurses

I would like to reply to Mary Zavada's article (June 1981) entitled "Top dollar: who earns it, how." She states that three ex-nurses are now an interior designer, a lawyer, and a psychiatrist and "earning much higher salaries than they would have in the nursing field." As a nurse earning more than $25,000 per year, I would like to point out that most nurses are not poor. The starting salary at my place of employment is over $17,000 per year for a newly graduated staff nurse. Many hospitals pay higher in this area of the country (Philadelphia). With an acute nursing shortage nationwide at the present time, I think it is important that we attract men and women into the nursing profession, not encourage them to leave it as this article did. Although the average salary is not yet commensurate with the demands and responsibilities of the job, nursing, too, can be a $25,000 per-year job for those who further their education and/or specialize within the profession.

N.L. Ward, C.R.N.A.
Norristown PA

Photo: Tony McGee

Mila Schön for Martha

Palm Beach New York Bal Harbour

WHAT'S NEWS, WHAT'S COMING

Racing for gold in a winning new film . . . unearthing Naples' art . . . taking tea in high style

movies

BY REX REED

A joyous film for runners and other heroes

Chariots of Fire
Starring Ben Gross and Ian Charleson; directed by Hugh Hudson

England's tarnished reputation for making films of the first magnitude is finally restored with this sumptuously mounted, immaculately detailed semi-documentary about Harold Abrahams and Eric Liddell, two cherished sports heroes who won gold medals for running at the Paris Olympics in 1924. *Chariots of Fire* is the finest film about athletes I've ever seen, but you don't have to be a sports fan to appreciate its freshness and originality. Reaching deeper for more universal truths, it also expresses sentiments considered almost old-fashioned by today's standards—love of country, fear and worship of God, loyalty to the team, pursuit of honor, humility in victory. The movie masterfully reconstructs a time and a sensibility when such people as its two central characters ran like fleeting Mercuries with wings on their heels—and without subsidy, commercial gain, or the narcissistic public preening we get from contemporary sports celebrities. Taken directly from the records of Olympic history, Colin Welland's vivid, intelligent screenplay not only holds a magnifying glass to the social injustice of the mid-twenties but illuminates the era with humanity.

Chariots of Fire begins in 1919, when Liddell, the devout Christian son of Scottish missionaries, discovers his talent for speed on the rugby field. For him, winning a race is a religious experience and the Olympic medal becomes a prize he wants to win for God. Meanwhile, at Cambridge, Abrahams discovers running as a way of working out his aggression and anger in the subtly prejudiced world of upper-class anti-Semitism. The son of a Lithuanian immigrant whose wish is to make an Englishman of his son in an Anglo-Saxon world, Harold uses his gifts to run like the wind as both a weapon and a defense against bigotry. The medal becomes an obsession.

When Eric and Harold compete for the first time in 1923, the Scot wins. Harold is devastated. "I run to win—if I can't win, I won't run," he says, fighting back tears. "If you don't run, you *can't* win," says his girl friend, a singer in Gilbert and Sullivan operettas. Harold becomes even more determined to surmount the obstacles in his path, enraging the academic hierarchy (starchily and impeccably played by Sir John Gielgud and director-turned-actor Lindsay Anderson) by hiring a professional coach (Ian Holm) who, even worse, is half-Arab.

The film follows the parallel struggles and defeats of these two boys from disparate backgrounds and reveals, without sentimentality, the growing compassion in their relationship with each other and their fellow teammates as rivalry and respect are united by King and Country and their respective Gods at the Paris Olympics.

The wrenching conflict centers on Eric's refusal to run his big race because it falls on Sunday and the Scottish runner's noble defense of his principles to the Olympics officials and even the Prince of Wales. Since it's a matter of historic record, I don't think I'm ruinning anything by revealing that both men win. The Jewish athlete's record as the only Briton to win the 100-meter race stood for fifty-six years. The Scot, who switched races to win the 400-meter event on a day other than Sunday, ended up in China as a missionary and died in a Japanese prisoner-of-war camp in 1945.

Ben Cross and Ian Charleson are magnificently on track as Abrahams and Liddell, and there are exemplary contributions from Brad Davis and Dennis Christopher as the American challengers, and by Nigel Havers as an aristocratic teammate whose butler balances glasses of Champagne on the hurdles his master vaults. The quiet scene in which Ian Holm learns of his student's win as the national anthem rises from the stadium and drifts through his hotel room is one of the emotional highlights of a film crowded with home-hitting truths.

Hudson does such a beautiful job of reconstructing the pageantry of the games while holding atmosphere, sports action, as well as subtler issues and attitudes sensitively in balance, that I can scarcely believe this is his first feature film as a director. For him, and for everyone connected with *Chariots of Fire*, the applause from this corner seems inarguably justified.

Runners Ben Cross (left) and Ian Charleson (below) overcome pride and prejudice in stirring new movie, "Chariots of Fire."

art

BY DAVID BOURDON

Out of the shadow of Vesuvius: the opulent Golden Age of Naples

The Golden Age of Naples: Art and Civilization under the Bourbons, 1734–1805
The Detroit Institute of Arts; through November 1

With Vesuvius smoking fitfully on the horizon, a constant reminder of life's unpredictability, Naples achieved its last great burst of cultural energy in the eighteenth century. It was an era of scarcely credible opulence, exemplified by the almost operatic Late Baroque style with its extravagant curving forms and elaborate ornamentation. Two events focused international attention on Naples. The first occurred in 1734 when Charles of Bourbon took possession of the Kingdom of Naples and Sicily, which encompassed the entire south of Italy. The second was the rediscovery and excavation of Herculaneum and Pompeii, the ancient cities buried by Vesuvius in A.D. 79.

After London and Paris, Naples was Europe's most populated city. Charles was determined to make it rival other great cities as a cultural center. He initiated a massive building program, enlarging or refurbishing existing palaces and villas, constructing the Teatro San Carlo, and establishing a famous porcelain factory at Capodimonte. He also found time and funds to build a magnificent 1200-room palace—Naples' reply to Versailles.

A cosmopolitan crossroads, eighteenth-century Naples never lacked for foreign visitors—political exiles, travelers making the Grand Tour, portrait painters, and antiquarians. The city lured everyone from Goethe and Johann

("What's News" continued on page 98)

© 1981 Clinique Laboratories, Inc.

Meet Your Match.

Makeup base should look like real live skin, only better. Not easy.

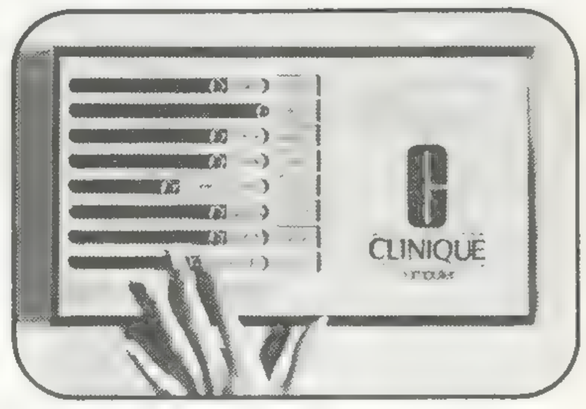
It has to match skin's tone, but still blend with its subtle shadings. Should also match skin's texture—not be so thick it looks mask-like and clogs pores, or so thin that it's no help at all. In both cases, you need the proper balance.

That's why Clinique—to extend the good work of its daily skin care—developed Balanced Makeup Base.

Balanced Makeup Base is all-day help for skin. Keeps it looking fresh, moist, clean. Comes in twelve versatile shades to suit skins from palest ivory to black. Has dermatologists' blessing.

Find it at any Clinique counter—along with a free skin analysis with Clinique's famous Computer.

Balanced Makeup Base doesn't seem like makeup at all. But as a skin-perfecter, it's unmatched.



CLINIQUE

Allergy Tested
100% Fragrance Free

perry ellis at hudson's

CONCORD®
QUARTZ

Contrast and texture
Ribbing squares off a dial of black onyx marked with a quartet of diamonds. Or a polished gold case delineates a patina dial. Both with superbly accurate mini-mini electronic quartz movement. Handcrafted in Switzerland of 14 karat gold. Left: $1290. Right: $590.
Prices subject to change
For brochure write Concord, 650 Fifth Ave., N.Y. 10019

WHAT'S NEWS, WHAT'S COMING

Winckelmann, the father of classical archaeology, to French portraitist Elisabeth Louise Vigée-Lebrun and English painter Joseph Wright of Derby, represented in this exhibition by two 1774 views of Vesuvian eruptions.

Many antiquities from Pompeii found their way into the collection of Sir William Hamilton, England's ambassador to Naples and the unlucky husband of Emma, the celebrated beauty who created shock waves when she became the mistress of British admiral Horatio Nelson. The naval hero lacked one arm and one eye and was further afflicted with one wife, but he was so smitten by Lady Hamilton that he risked insubordination to remain in Naples with her. Portraits of both are in the show.

MUSEO DI CAPODIMONTE, NAPLES

The young and the restless: Mengs's "Portrait of Ferdinand IV at the Age of Nine," 1759-60

Neapolitan portraiture of the period is generally excellent, distinguished by exuberant compositions and dramatic lighting, the sitters almost drowning in swirling fabrics that seem to assume a life of their own. In addition to portraiture, most painters also represented traditional allegorical, mythological, and religious themes, often executed with admirable brio. Offering a lot more than paintings by Neapolitans (Francesco Solimena, Francesco de Mura) and visiting Europeans (Anton Raphael Mengs, Joseph Vernet), the show also includes sculpture, drawings, porcelains, furniture, tapestries, silver, and crèche figures made for Christmas displays.

The show, which travels to the Art Institute of Chicago in January, is an incomparable introduction to Neapolitan taste.

Maynard Dixon:
Images of the Native American
California Academy of Sciences, San Francisco; through October 18

Omitted from most histories of American art, but now on the brink of a revival, Maynard Dixon (1875–1946) was a California illustrator, painter, and muralist who specialized in Western themes, mainly American Indians and desert landscapes. Unlike some illustrators of the Old West, Dixon really knew his terrain, traveling extensively throughout the Western states, frequently visiting Arizona, where he spent his last years, and New Mexico. While the current exhibition concentrates on Dixon's images of American Indians, it leaves one wondering if he wasn't better off painting unpeopled landscapes.

In 1920, Dixon married the second of his three wives, Dorothea Lange, who later became famous for her Depression photographs of people driven by drought and desperation from their dust-bowl farms, seeking a better life in the Golden State. Since the marriage lasted some fifteen years, one might assume Dixon and Lange shared many esthetic concerns. Yet their work is strikingly different. Lange's photographs are specific and compassionate; her portraits of weary women, clutching half-clothed children, sitting alongside broken-down trucks, are unforgettable images that capsulize a bleak era.

Dixon's paintings, in contrast, are generalized and aloof. He felt compelled to distance his subjects by presenting them in allegorical terms, displaying little or no interest in delving into their lives or personalities. Instead, he perpetuated stereotypes—young braves who sit stoically on a pile of rocks, old wise men who gaze enigmatically toward the horizon.

There is much more feeling and sensitivity in Dixon's landscapes: his painterly technique appears freer and more spontaneous; and he had a keen eye for the ruddy, fugitive colors of the desert, the dusty pinks and mauves that dapple sand and stones, the smoky blues that cling to the mesas. As a painter of sweeping desert vistas, Dixon definitely merits an eminent place in American art.

books

BY ALLENE TALMEY

Analyzing the analyst: the wonders and perils of probing other minds

Psychoanalysis: The Impossible Profession
By Janet Malcolm (Alfred A. Knopf)

The profession that so deeply empathizes with the discontents of civilization is here considered with the art and reason that are the highest compensations of civilization.

Janet Malcolm, *New Yorker* writer on photography, has turned her attention, oddly enough, to classical Freudian psychoanalysis. I say "oddly" because formal couch therapy seems as outmoded as the antimacassars under the heads of the first analysands. In Malcolm's hands, though, the subject becomes vivid, controversial, dramatic, profoundly mysterious, alluring, a cave of secrets; and the mind itself, we learn, is seen by the best of the profession as a cave of secrets—a flattering notion compared to the glib solutions of pop therapists.

Malcolm, beginning at the beginning, tracks the evolution of Freud's ideas, pointing inarguably to his genius. She weighs the challenges of the post-Freudians. Is the root of all suffering the Oedipal complex, incurred between the ages of three to six, or does the "basic fault" appear in infancy? By being "supportive"—unorthodoxly breaking through the mask of neutrality—is an analyst being human or is he patronizing the patient?

("What's News" continued on page 101)

Into my life you came

Bringing peace to my heart

Fire to my body

Love to my soul

In your eyes I see myself

Feeling, reaching, looking

For perfect harmony.

VOLCAN D'AMOUR

PARFUM

Diane Von Furstenberg®

Available at

Saks Fifth Avenue

JACK MULQUEEN
COLLECTION

100% pure silk crepe de chine
4–14 About $164.
Available at
LORD & TAYLOR
and other fine stores worldwide

JACK MULQUEEN, LTD.
575 SEVENTH AVENUE
NEW YORK 10018 (212) 221-3789
CONTINENTAL U.S.A.
(800) 223-7812 • (800) 223-7813

WHAT'S NEWS, WHAT'S COMING

Stepping behind the shaman's mask, Malcolm spends many fifty-minute hours interviewing one "soldier of Freud," an analyst she disguises as "Aaron Green." "Green" is seen in remarkable fullness—his torment (both neurotic and existential—his is, after all, the "impossible profession"), his unguardedness, his charm, his priestly dedication. Malcolm laughs at him and with him, argues, confesses she resents always being the listener with him—"Is that how you feel?" she asks. "*And how!*" he answers.

What has never before been so clear to me is the centrality of the *wish* in therapy: analysis is the process of uncovering the secret, denied, impossible wish—at the bottom of the dream, of the transference—for love or murder. Insofar as there is a "cure," it is a matter of facing up to the sadness of that wish and alchemizing it into less grandiose but quenchable forms. "An analysis ends when the patient . . . finally accepts the fact that the analyst is *not, not, not* going to fulfill the wishes the patient had as a child toward his parents . . . that he must renounce these wishes . . . and fulfill them in his own life, in his work, in his attachments, through his children."

For all the light thrown on both human nature and analysis, both escape from Malcolm's book, enigma intact. One could not hope for a saner, more elegant analysis of analysis.

—AMY GROSS

Collected Stories
By Frank O'Connor (Alfred A. Knopf)

Most of these piercing tales by Frank O'Connor were selected from the ten books of his stories published in this country and now out of print.

O'Connor was born into poverty in Ireland in 1903 and raised during the tumultuous years of the early twentieth century. His father was a heavy-drinking navvy; his mother, a domestic who encouraged her son's interest in literature from the time he was very young. An only child, he often stood between his parents, trying to defend his mother against his father's drunken rages.

When he was eighteen, O'Connor, over his father's protests, joined the civil war and was taken prisoner. He later borrowed a sentence from Gogol to describe the impact of the experience: "And anything that happened to me after I never felt the same about again."

These stories reflect O'Connor's affinity with the web of Irish customs and superstitions, the fierce Irish humor and innate sense of sadness—the loves, the misunderstood emotions, the pursuit of whims that backfire and bring pain. Refreshing, surprising, and bittersweet, the stories are marvelous.

—ALLENE TALMEY

MORE BOOKS:

It is always a pleasure to welcome back a friend—William Maxwell's novel of adolescence in America, "The Folded Leaf," returns after a too-long absence from print in a handsome, legible new paperback edition from Godine Nonpareil Books. Admirers (and they are legion) of Maxwell's recent novel "So Long, See You Tomorrow" will be pleased to know that this earlier classic is once again ready-to-hand.—C.M.

tv

BY GLORIA EMERSON

Journeys to the East: the delicate, languid films of India

New Cinema from India, four contemporary films with English subtitles, will be seen nationally over most public broadcasting stations this month and deserve attention even though many Americans, used to the velocity of our own films, will find them strangely languid. On September 5, *The Golden Fortress,* written and directed by the much-acclaimed filmmaker Satyajit Ray, who is best known here for his trilogy (*Panther Panchali,* 1955, *Aparajito,* 1956, *Apur Sansar,* 1959), based on the Ben-

("What's News" continued on page 102)

where to eat now

The Mayfair Regent

Tea, tea, comforting tea, a most pleasant, revivifying digression in a split-second Manhattan life. And at last we have, here in Rush City, an oasis of timelessness, very soft, filled with plushy quiet and the agreeable, muted clatter and tinkle of spoons on china, the murmur of sympathies and confidences. It's all somehow charmingly Edwardian, even the waitresses in their dress, pushing enticingly laden tea carts. And your business here, make no mistake, is to take tea, at least seven different varieties of loose tea leaves (not bags), as rewarding to the senses as individual notes of pure sound or color. The appurtenances are perfect: brewing at your table in individual pots, Laura Ashley tea cozies, ample tea strainers, hot-water jugs. Enchanting bits and pieces to eat with your Thé de Russie or Lady Londonderry or exotic Jasmine (it is scented with real flowers of jasmine). Minute sandwiches of smoked salmon, just salty enough, or slivered cucumber as fragrant as violets. Authentic English scones—not the huge fist-sizers but melting modest fellows with a strength sufficient for a good-sized complement of butter, cream, preserves. A mousse-lined, dark, sweetly pungent chocolate cake or mouth-puckery apricot tart, or diminutive pastry boats on which voyage succulent slices of mandarin or a sextette of raspberries. So that's how it is at tea time in The Mayfair Regent now that days are closing in and winter business is bursting out. —LEO LERMAN
Park Avenue and Sixty-fifth Street, NYC 10021 (212) 288-0800; from three to six o'clock daily

A woman's little indiscretions shouldn't show around her eyes.

"Les Originelles" Soin Anti-Cernes

Late nights, crash diets and pressure can take their toll around the eyes. This skin-tinted under-eye treatment conceals shadows. Fades circles. Helps relieve and release puffiness. Moisturizes, too.

Soin Anti-Cernes is rich rich with naturals like mink oil, coco oil, and horse chestnut extract.

It's the unique daywear eye-cream that won't let your eyes tell your secrets.

Stendhal
PARIS
Superior skin care with a French accent.

BLOOMINGDALE'S

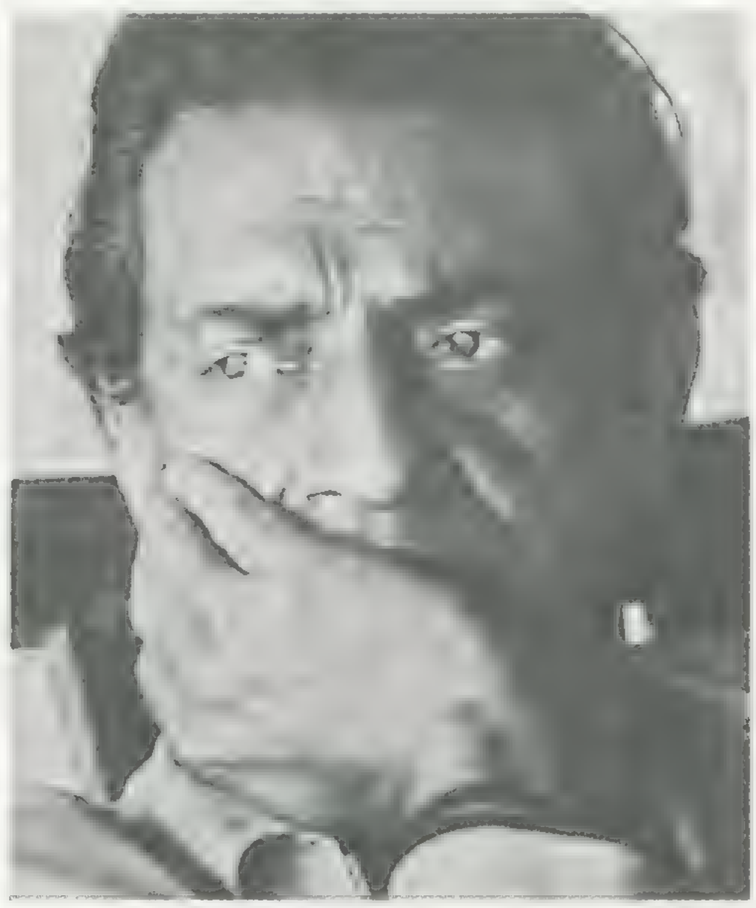
doncaster...the
one-of-a-kind difference

If you're missing out on one of the most closely-guarded secrets in town, write Mike Tanner, Doncaster, Oak Springs Road, Rutherfordton, N. C. 28139. Or call 704/287-4205 for the name of your nearest Doncaster Fashion Consultant. Not available in stores.

WHAT'S NEWS, WHAT'S COMING

gali classic about a village boy in India named Apu. *The Golden Fortress* is an adventure story: a boy claims to recall a previous incarnation and the site of a golden fort. He is kidnapped; a resourceful detective sets out to rescue the child from the two incompetent comic crooks.

On September 12, *The Whole Sky,* directed by Basu Chatterji, is an Indian satire and comedy whose hilarity may escape Westerners. An arranged marriage takes place which promises to fail for the young bridegroom, a student and something of an arrested adolescent who will have nothing to do with his educated and lovely wife because marriage seems detestable. He is also not quite sure what to do, how to behave, exactly what this new, feared intimacy requires. It is a rather acute picture of the stifling, ever intrusive affectionate Indian family and the demands that parents may still make



Director Satyajit Ray's "Golden Fortress" is the focus of PBS's fall festival of Indian film

on their children, who are quite unable to challenge their wishes.

The Forest, directed by Girish Karnad, on September 19, is the story of a child's view of adultery and the havoc that results in two communities because of an affair.

On September 26, a film named after a train, *27 Down,* directed by the late Awtar Kaul, is a haunting, almost hypnotic story of a young man obsessed by trains that both provide an escape from life and constant exposure to it. The child of an engine driver crippled in an accident, the young man must abandon his artistic ambitions and go to work for the railroad in a job which appears to be that of a superintendent. Riding a suburban line out of Bombay, he meets a young woman in a packed train, falls in love, and then discovers that she, too, has a crushing obligation to support an older person in her family. Although both are middle-class, they are still among the permanently poor and too filial to believe that they have any choice in deciding what their own lives might be. *27 Down* is also a film about his obsession: the trains, their rocking and rumblings, the platforms, the noises, the passing countryside, the chance encounters, the glimpses of other peoples' lives. The couple

("What's News" continued on page 106)

In the Golden Manner of Monet. Necklace $60. Earrings $20. At fine stores. Monet

© Monet

A sunburst of diamonds encircle 18k gold; each hour of her day is marked by a diamond. His is simplicity, a ribbed

band and case handsomely framing time in 18k gold. Both crafted by hand in Switzerland. Their Piagets become them.

PIAGET®

For brochure send $1.50 to Piaget,
Dept. VO, 650 Fifth Ave., New York, N.Y. 10019.

separate; he consents to a deadly marriage arranged by his father. It is only on trains, with their seductive motions and small spaces, that he is both safe—and stricken—free to face his own grief and hopelessness.

Watching the series of Indian films is also to be aware of a violence that wrecks the most modest human hopes and longings, a violence that has nothing to do with the car crashes, the shoot-outs, the slaughter so often depicted in our own films and whose causes are poverty and fear. Full of sweetness and sorrow and mockery, the films in *New Cinema from India* were part of a major film exhibition at New York's Museum of Modern Art this summer, presented in collaboration with The Asia Society to create a greater appreciation and understanding of Indian cinema in this country.

collecting

BY JUDITH GOLDMAN

One woman's search for a "find" in today's sky-priced market

Sometimes, it seems as if the fun has gone out of collecting. People now view old chairs as nest eggs. The blue and white nineteenth-century quilts I coveted at $75 now cost $750. Browsers must compete with dealers from Milan who come to the States to buy up wicker, bamboo, and Scottish Paisleys. Is it still possible to wander and find nice, cheap old things? I went looking. The answer, surprisingly, is yes.

Granted the objects tended to be small. Big and important pieces are impossible to find at reasonable prices. Still, I discovered things I wanted and liked, and shop owners did not blanch but smiled wistfully when I said I was looking for something cheap. I never said "inexpensive," I said "cheap."

At an art fair in Chicago, I found a chromolithograph of four mushrooms with bulging, bumpy stems. Rendered with botanical precision, colored in whites, beige, and toadstool ochre, the print cost $22. Done some time around 1900, the printing couldn't be equaled today. A line drawing at the top of the page, showing a cross section of a mushroom, gives the print a perfect graphic balance; and a fact imparted to me by the dealer, that the time-consuming mushroom project put the Boston lithography company out of business, roots my mushrooms in graphic time.

"Found object": eccentric Eastlake rocker with carpeted seat, circa 1870

The antique shops lining New York's Bleecker Street are well-traveled; but, compared to their uptown counterparts, they are a jumble of finds. At Treasures and Trifles, I discovered a plain ten-inch Art Deco vase, enameled a brilliant forest green. The price, due to a slight and barely visible crack, was $15. There was also an old ostrich egg with a hand-painting of an ostrich and a palm tree, probably done by a Victorian Sunday painter on an English beach ($56).

Cheered, I made a right on Bleecker to a shop called Venezia. The tiny store is hardly the Gritti, but amidst pictures of gondolas and Grand Canals was a handsome pair of nineteenth-century Northern Italian chairs. Covered in new white muslin, the smooth walnut-framed chairs, without cracks or repairs, had a staunch presence ($650 the pair).

Moving uptown, my luck lasted. At Vito Giallo's, a small Madison Avenue shop where the Milanese dealer bought his Paisleys and where nothing stays in the window longer than a day, I found more things I wanted that did not entail major financial decisions: a Victorian planter, made of metal wire in a weave like a straw basket, for $175; an Eastlake rocking chair with a carpeted seat for $200; old tools, calipers made of burnished steel as smooth as marble and modern as an Arp sculpture for $35 and $65; and a small, brass nineteenth-century English chair that fit into the palm of my hand, probably made for a doll's house, in no particular style. I fell in love with it for $75.

There are cheap, nice objects — if one looks. But do not start out with preconceived notions, determined to find the dealer who doesn't know the price of a Shaker chair; everybody does. It's a matter of tracking the unexpected—a sense of meandering is essential.

music

BY DAVID SARGENT

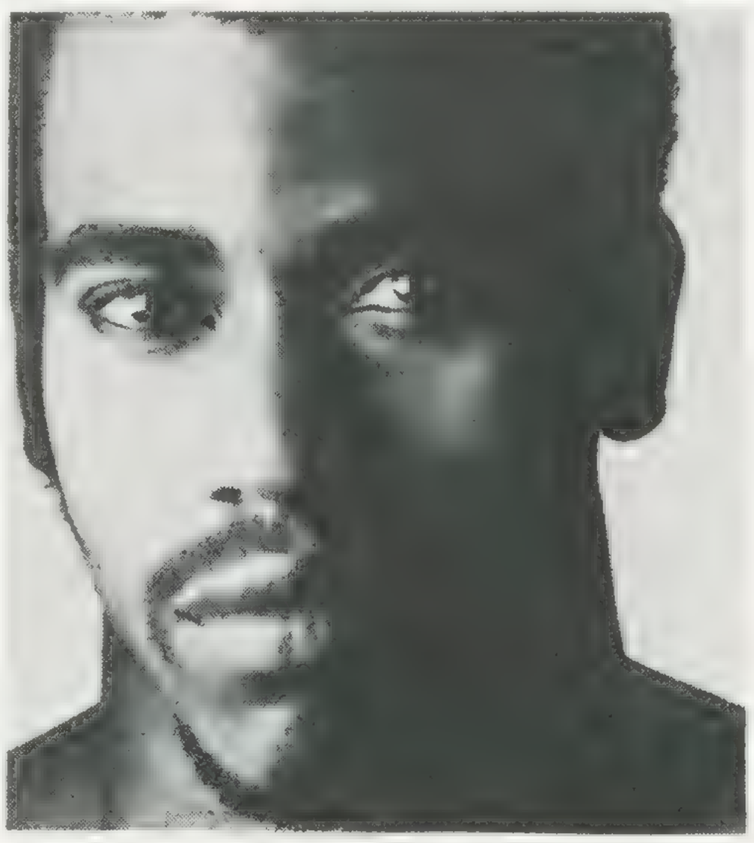
The real roots of mainstream pop? "Rap"'s rhythms

If one is black, or if one isn't but lives anywhere near a city with a black community, one has heard "rap" records—whether one wants to or not. Even with the recent proliferation of the Sony Walkman and its competitors, many black and Latin youths still prefer to lug large portable radios, or "boxes," with them wherever they go, blasting out music that sounds both grotesquely distorted and deafeningly loud.

Likely as not, the music that is thus terrorizing passersby is a rap record. This is the latest trend to emerge from the black subculture, and even as one is being assaulted aurally by such sounds, one might remember that tomorrow's white pop music is very often today's black pop. Indeed, the process has already begun with Blondie's "Rapture," which topped the charts a few months back and infuriated black pop critics as a "rip-off."

"Rapping" consists of a steady stream of rhymed couplets, meant to suggest the illusion of on-the-spot improvisation even though they are more carefully planned in advance. Rappers began in the streets of Harlem. The chanters are backed by what is essentially a rhythm track that can either be lifted from a popular hit—Chic's "Good Times" enjoyed a lot of such attention in the early days of rap—or, more imaginatively, can be stitched together from a variety of extant recordings by a "disk jockey," who crossfades and blends different recordings using nothing more than two record players and a quick set of hands.

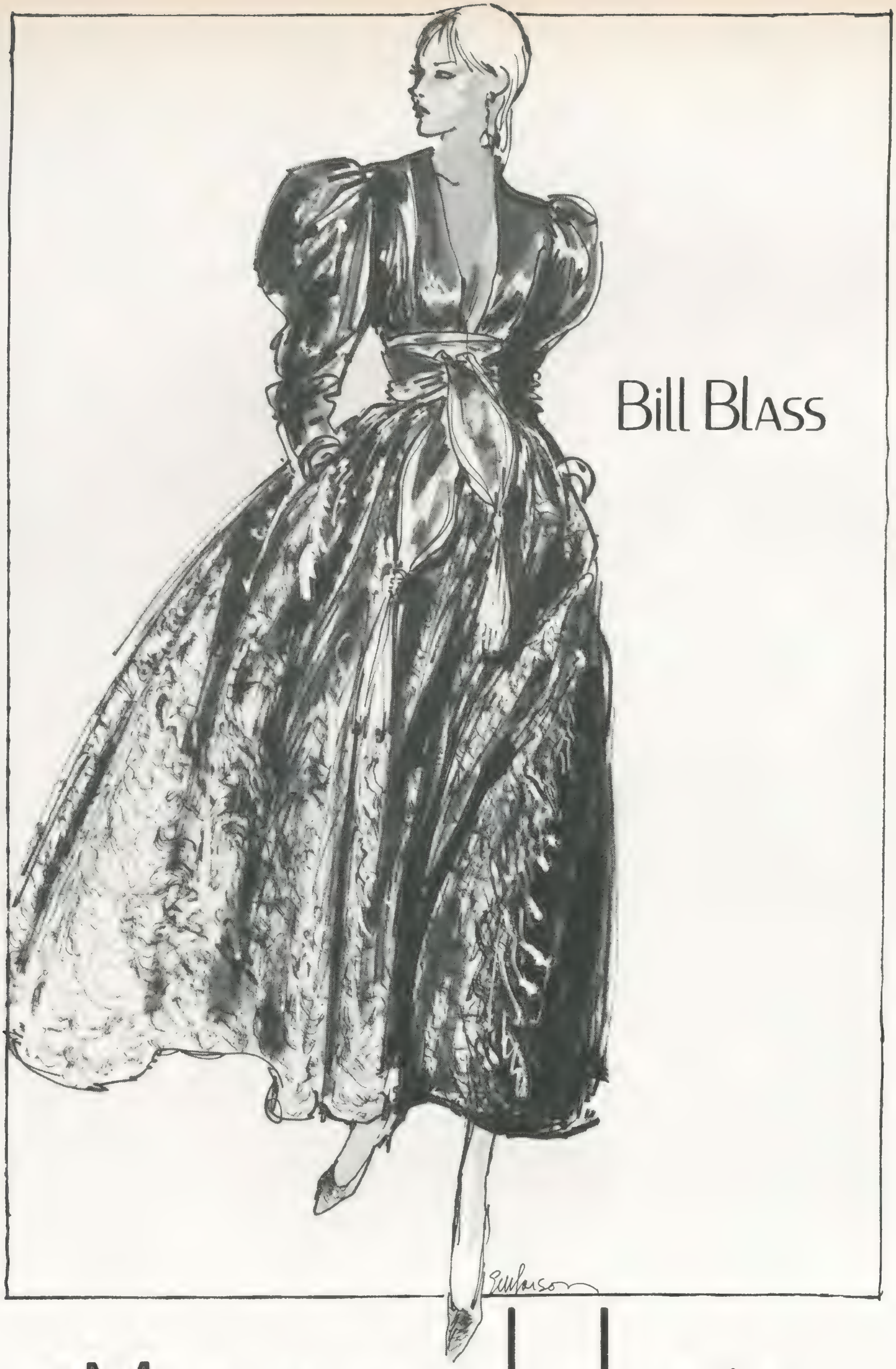
For people who don't know this music, it is difficult to point to recordings that one can be sure to find in the stores. Unlike the older, more ossified white-album market, in which a twelve-inch LP is painstakingly crafted and then, if it's a hit, remains on the record shelves for years, the rap world is a quickly shifting, hard-to-follow subculture. Rap records normally appear on labels that may or may not have national distribution to primarily white



Kurtis Blow's "The Breaks": a major hit from the mercurial world of snapping "rap" music

stores. Usually a hit is a one-shot single (even if the single may be twelve inches wide, in the now-established disco-single format). And when a record fades from the charts, the artist may well fade with it. All of this recalls the early, helter-skelter days of rock and roll, and attests to the scene's vitality; but it makes it difficult to recommend records to the curious. Suffice it to say that aside from "Rapture," the biggest nationwide commercial rap hits have been "Rapper's Delight" from the Sugarhill Gang and Kurtis Blow's "The Breaks."

What is the future of rap? Although the form has an honorable lineage in Beat poets chanting to jazz and Jamaican reggae "dub" masters, it is hard to think of this music as more than a transitional phenomenon. Yes, the rappers give a new stress to snapping rhythmic drive, and bring out a verbal virtuosity in ghetto life that not everyone realized was there. But ultimately, a reduction of music to this minimal a level denies too much of what people traditionally look for in popular music in the first place—tunes, lushness, sweetness. Soon, one suspects, a new form of black pop, drawing from rap but also from more familiar genres of soul and disco, will emerge. But that won't undercut the amusement and excitement of the best rap singles now, nor diminish their influence on pop music at large.



MONTALDO'S

Montaldo's: Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs.

Safety tips for small-car drivers in a big-truck world

How to handle road-going Goliaths, get where you're going unscathed

BY LILLIAN BORGESON

The smaller you are, the bigger trucks seem: sharing the road safely with those huge multi-axled monsters that crawl uphill, speed downhill, and create their own wind systems requires a special brand of driving know-how from small-car owners. According to a recent study made for the AAA Foundation of Traffic Safety, "The big truck is disproportionately involved in highway accidents and has developed a deplorable accident history. As the weight and size disparity between the passenger car and the truck continue to increase . . . the worst is yet to come." In fact, on a miles-traveled basis, the fatal-accident rate of trucks is more than two times greater than that for passenger cars.

All this is not to say, of course, that truck-car collisions are always or even usually the fault of truck drivers; the opposite may well be true. Either way, though, you should understand the strengths and weaknesses of trucks, and drive accordingly. Here's how.

"Never pass on the right-hand side . . . the truckers' blind spot"

● Give trucks plenty of room. Don't follow them too closely and never tailgate.

● Be aware of the laws that govern trucks wherever you drive. In many areas, for example, multi-axle trucks are limited to the two right lanes of a four-lane highway, and the number-three lane is their only legal passing lane. So move to the slowest lane if you're cruising at less than (or even near) the fifty-five mph speed limit. If you hold that kind of speed in the trucks' passing lane, you're sure to be tailgated sooner or later; the truck driver is often under powerful economic pressure to get where he's going fast.

● Never pass trucks on the right-hand side, where you have to move through the truckers' blind spot. The truckers' forward view of the highway is much better than yours because of his elevated position in the cab. But his view to the *rear* isn't all that great. In spite of his multitudinous mirrors, there's generally a blind spot in his vision on the right, just behind the cab. As the truckers themselves say, "Left side, passing side; right side, suicide."

● When you pass—on the *left*—do it quickly. It's not smart to cruise alongside a truck for any longer than necessary.

● After you've passed a truck, don't move in front of it too quickly; wait until you can see the top of the front of its cab in your rear-view mirror. If you move in ahead of it too soon and then have to brake suddenly, the truck will have no choice but to climb up your rear deck. The rig the trucker handles is much heavier than your car; it needs much more space and time for slowing, speeding up, stopping.

● When a trucker signals for a turn at an intersection, expect him to move slightly in the *opposite* direction before he completes the maneuver. He may need the extra space in order to make the turn safely.

● Be wary of trucks in windy weather. A truck acts as a windbreak: your car may veer suddenly as you come alongside it, then veer in the other direction when you've passed. Keep a firm hand on the steering wheel and compensate accordingly.

● Be especially wary of trucks in wet weather. Truckers have more trouble braking smoothly and evenly on slick roads; and when truckers have trouble, so does any car that's close. Switch your windshield-wipers to high speed when you're within a truck's sphere of influence; its mammoth splashes can cover your windshield and effectively blind you.

● And don't run ahead of a truck on a downhill grade, especially at or below the legal speed limit. Even if the truck has impeccable brakes, that's asking for trouble. Or as one trucker put it, "You *tired* of living, lady?" ▽

VOGUE, September, 1981

THE MUSEUM OF MODERN ART GIFT CATALOG

Calendars
Christmas Cards
Notecards
Books
Design Objects
Gifts
Furniture
Toys

MoMA's 32-page full-color catalog contains distinctive gifts and cards from the Museum shops and a selection of furniture and objects represented in the Museum's Design Collection.

Please send the MoMa 1981 Gift Catalog. Enclosed is $1.00.

Name A101

Street

City, State, Zip

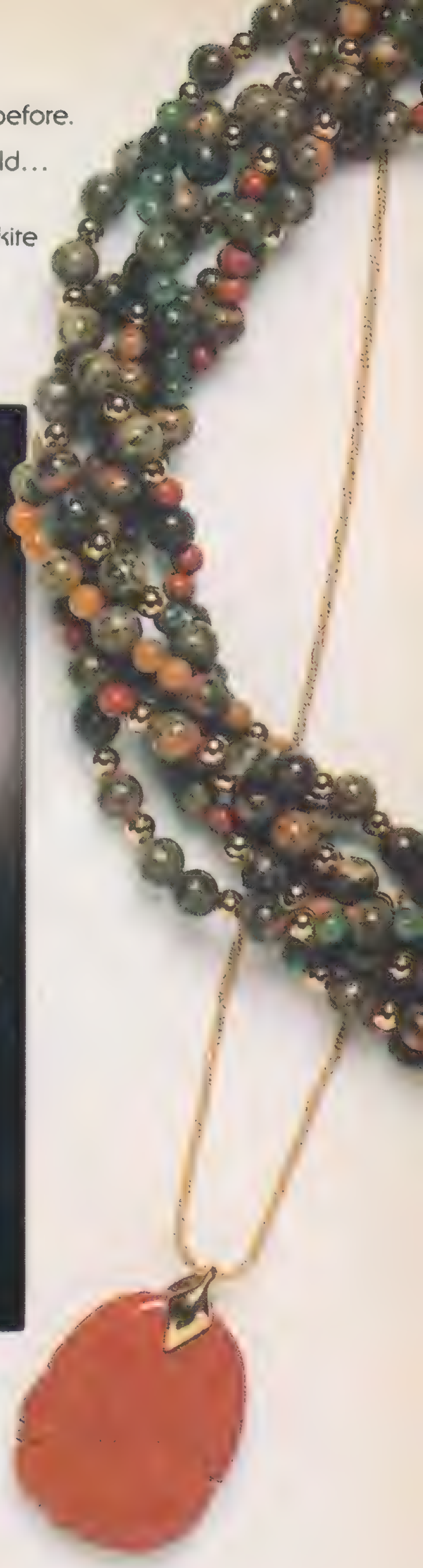
The Museum of Modern Art, Box 1220, Radio City Station, New York, New York 10101

Fashion '81

The shapes: longer, stronger, more opulent than before.

The shades: a deep-toned palette shot with gold…
all out glitter for day or night.

The jewels: Ciani's rich mix of jasper, jade, unakite
and precious metals… to complement and
complete today's boldest looks.



© Ciani

Complements of Cíaní

Burberrys...a fragrance for men.

Burberrys is the registered trademark of Burberrys Ltd., London

PRORSUM

Burberrys
LONDON • PARIS
NEW YORK

Ralph Lauren

Basile

Maude Frizon

Versace

Rafael Sanchez

Missoni

Shamask

Giorgio Armani

Sonia Rykiel

BARNEY'S, NEW YORK

Our collection is the best of theirs. In the new Women's Duplex of shops at Barney's.

Agnés B.

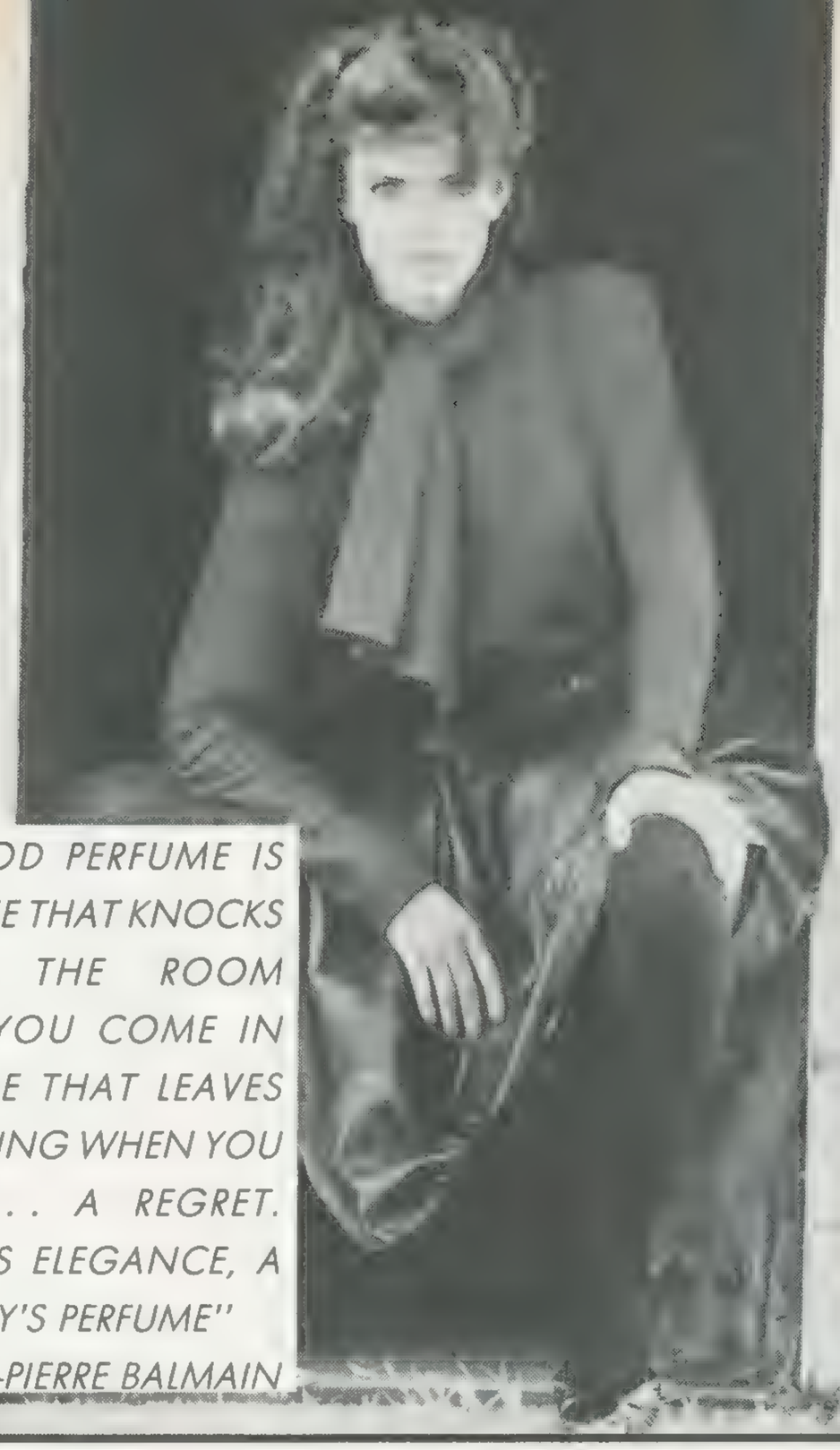
Kenzo

Perry Ellis

Seventh Avenue and Seventeenth Street. Open 9:30 to 9:30. Free Parking.

Fragrance Now

A designers' collection of scents from Paris and New York... for him, for you, all new this month



"A GOOD PERFUME IS NOT ONE THAT KNOCKS DOWN THE ROOM WHEN YOU COME IN BUT ONE THAT LEAVES SOMETHING WHEN YOU LEAVE . . . A REGRET. IVOIRE IS ELEGANCE, A REAL LADY'S PERFUME"

—PIERRE BALMAIN

Every fall brings another splurge of new fragrances and the question: which will click? Tastes change and scents, too, follow trends. The recent enthusiasm for spicy Oriental perfumes was followed by a number of strongly floral blends. According to Jacques J. Chabert, senior perfumer for Haarmann and Reimer, the next trend may well hinge on chypre, a sophisticated fragrance type popular in the 'twenties and 'thirties. . . . In the four new designer fragrances here, one women's scent incorporates a "masculine" woody note; and both the men's, a touch of "feminine" floral. More about *that,* see page 565. . . . "Earthy, sexy, very magic," that's how

"I SEE ADOLFO FOR MEN AS A MAN WHO GOES TO THE STOCK MARKET, LUNCHES AT '21,' DANCES AT DOUBLES . . . A MAN WOMEN LIKE TO GET NEAR" *—ADOLFO*

"VOLCAN D'AMOUR IS LIKE AN EXPENSIVE COGNAC; IT HAS POISF. IT'S FOR A WOMAN WHO'S LOVED, WHO'S SECURE. IF A MAN GIVES IT TO YOU, YOU KNOW IT'S PASSION; YOU'RE IT!"—DIANE VON FURSTENBERG

After florals, Orientals, what? One perfumer predicts a fragrance trend toward chypre: offbeat, fresh, tempting

Diane Von Furstenberg describes Volcan D'Amour, her second perfume (Tatiana was her first), in its dramatic pyramidal bottle and star-studded sky-of-Bali box. The assertively feminine "Volcano of Love" focuses on violets but embraces other flowers, herbs, and exotic oils among its 300-plus ingredients. . . . **Yves Saint Laurent's** first fragrance since Opium's splash in 1978 is Kouros, a very contemporary scent for men. This vigorous mix of herbs, mosses, lavender and spices with a hint of floral comes in a good-size, gripable opaline glass flask. . . . **Pierre Balmain** has been designing fragrance as well as fashion with enormous success for many years. His Vent Vert in 1947 was the first "green" scent, and Eau de Monsieur Balmain in 1949, the first scent intended specifically for men. And in September 1981, "It is time now for elegance," he says. "That is Ivoire." . . . **Adolfo's** crisp new Adolfo for Men may be the perfect scent for "I-don't-wear-scent" men. A departure from the outdoor, sporty image of many men's fragrances, "it's like a pin-striped suit," says Adolfo, "nice but not overwhelming. A variation of flowers, tabac, sandalwood, it wears well, but it's subtle. It's a scent you discover by proximity."

"KOUROS IS GREEK FOR YOUNG MAN, BECAUSE IT IS IMPOSSIBLE FOR ME TO DISASSOCIATE GREECE FROM THE IDEA OF THE SEA, THE VOLUPTUOUSNESS OF THE SUN. KOUROS IS AN ETERNAL FRAGRANCE FOR DEMIGODS"

—YVES SAINT LAURENT

Fragrance as an art form. . . . *Here's another appealing new scent with unusual packaging: the spray atomizers are etched glass nudes that, upended, act as cologne atomizers, returned to their pedestals, act as art. The fragrance (floral, amber) and the concept: Sculptura by Jōvan.*

Details, stores, last pages SEAN EAGER

PETER STRONGWATER

Your Dior.

Christian Dior Sportswear

A return of white weddings.
Lifelong love.
Wedding rings of Platinum.

Because you want it to last.

PLATINUM

Platinum. Most precious of precious metals. Lustrous, deep white. Grows ever richer, more beautiful. Platinum. So strong, so everlasting it secures the world's most fabled diamonds. Platinum. To secure a lifelong love. View the Platinum collection of engagement rings and wedding bands at your jeweler's or write. Johnson Matthey, Inc., Malvern, PA 19355.

Between Us

Joys of the single life ...profit in property... and the ERA end-game

By Lorraine Davis

LIVING FOR YOURSELF

Whether their experiences resemble those portrayed on film by Jill Clayburgh or not, today's Unmarried Women enjoy esteem often not granted to our maiden aunts. In her new book, *Our Lives for Ourselves* (Putnam), for which she interviewed eighty women of varied age, background, and experience who had never married, Nancy L. Peterson writes that she found their reasons for single status as varied as their individual lives, with the strongest motive a taste for freedom—the independence and "space" to live as they chose and especially to devote their time to their careers.

Passing up motherhood seemed to be the most wracking conflict experienced by this group, and a number of them have become mothers—whether by natural births or adoptions (one adopted daughter is supposed to have said she wanted to "be an old maid school teacher like my mother and have six kids"), a situation that, like the single life, is becoming increasingly accepted in the U.S.A.

The rigors of old age and those eight lonely years that the average wife can expect to outlive her husband should hold fewer terrors for any of us if we take our cues from these self-sufficient single women. Even those in their seventies and eighties display joy and well-developed coping abilities; loneliness is definitely not a problem. Reflecting on their unwed lives, most echoed the verve of a Denver judge who said:

"The best thing about being single is to do my own thing. If I want to work at night, or study, I can do it. And if I just want to stare into space, I can do that. And I've tilted at windmills—that was fun! It was exciting! That was my game, you know, it was I who won or lost or broke even. I wasn't only vicariously involved, with my husband tilting at windmills—it was me! I've lived my life, and I don't mean it just in the past tense, I mean I've lived it all the way along! I have been the participant. And I think it's very important that I feel I have put myself in a position where I had that opportunity, at least, to develop my full potential. . . ."

YOU AND YOUR MORTGAGE

More and more American women are enjoying the independence and solid financial benefits that, in a country where the tax structure favors real-estate ownership, can come from buying your residence. Since the passage in 1974 of federal laws protecting women from discrimination by mortgage-money lenders, the participation of women acting on their own—single, divorced, widowed—has grown until they now are said to buy one-third of all condominium apartments and one-tenth of all houses. Though a few bankers are too fossilized to realize that these women are one of their fastest-growing markets (one in Boston asked a woman who had not lived at home in thirteen years to have her parents cosign her loan; she sought another bank), most welcome them.

An eighteen-month project undertaken in 1979 by the U.S. Department of Housing and Urban Development to educate both buyers and housing lenders produced a HUD loose-leaf notebook on the subject, taking you from "To buy or not to buy" through "Maintaining your home"; this manual, "Homebuyer's Information Package," is available from the U.S. Government Printing Office, Washington DC 20402, for $4.95. Another HUD publication, aimed at lenders, details women's role as a "rich new market available to American business." Lauding "nondiscrimination as a marketing strategy," this booklet winds up with a chart showing that women are more responsible borrowers than men, even though their incomes are lower. Glad someone finally noticed!

NOW IS THE TIME

The final 365-day countdown—as of June 30—for ratification of ERA, has the National Organization for Women gearing up to win three last states. Sept. 12-13, Ohio NOW will confer at the Hilton Inn North in Columbus, with speakers Betty Lehan Harragan, author of "Games Mother Never Taught You" (Rawson); Sonia Johnson, co-founder of Mormons for ERA (NOW has an ERA Missionary Project to counteract Mormon opposition). Details: Betty Brunsman, 2475 Vassar Pl., Columbus OH 43221 (614) 486-9195. . . . Register this month: National NOW Conference, Oct. 10-12, Shoreham Hotel, Washington DC; workshops, hearings, stellar speakers. Info: '81 NOW Conference, Box 7813 Washington DC 20044 (202) 347-2279.

EASY WAYS TO THE WILDS

September 19-23, Women in the Wilderness: River Adventure for Women over Thirty-five. Rafting trip will include time for journal keeping, painting, music. Telephone: China Galland (415) 383-3231.

September 20-25, Women's Way Fitness Adventures: Seminar at Northstar at Tahoe, California, teaches sports skills—golf, tennis, swimming, riding, hiking—in ways tailored to women's needs. Facts: Travel Fair, 140 Geary Street, San Francisco CA 94108 (415) 391-1423.

"AND THE WINNER IS. . ."

Eight male judges of a recent design competition for a Washington DC memorial to Vietnam veterans viewed fourteen hundred entries; their choice reversed the expectable: not only was the winner a twenty-one-year-old, still a senior at Yale, but also a woman! (The only women present at the decision, the funding director and the office manager, cheered.) Maya Ying Lin, whose parents—both educators—came to Ohio some years ago from China, said she encountered prejudice against women in architecture classes, which was "intimidating, frustrating"; but the "blind" design competition let her win against mostly male competitors, many of them professional architects. The prize included $20,000.

Maya's restrained design calls for two two-hundred-foot black-granite walls, meeting obliquely and inscribed with the names of the 57,642 war dead in chronological order. Her presentation, she said, was naïve, simple; it took her "two weeks of no sleep to get it that way." (The memorial will be financed by direct gifts—about $7 million—from the public, through the Vietnam Veterans Memorial Fund, Washington DC 20098.)

Maya will be the memorial's project designer, taking a year off from studies; then comes architecture school, to combine her love of art with her interest in science. She does not see children in her future: "My work is a major obsession and main love."

Discover how you can go
beyond moisturizing to firming…
for skin that looks and feels younger.

SUPPLEGEN
FIRMING ACTION™ MOISTURE CREME

Use Germaine Monteil's extraordinary creme,
and your skin seems to lift from within…to feel more supple,
more elastic and resilient again.
Fine lines and dryness are gone at once.
Deeper lines become much less evident.

Supplegen Firming Action™ Moisture Creme contains
collagen plus collagen amino acids.
The special ingredients work like magnets,
to hold in moisturizing and firming benefits deep
down where new skin is born. And what's more,
these ingredients keep on working, even
if you miss a day's application.

In an independent clinical test, over 70% of women said
their skin felt firmer, smoother, softer, better-textured.
So if that's the way you'd like to feel about your skin,
now you know what to do.

The same
benefits are yours in
new Firming Action™
Eye Creme
and Moisture Lotion.
At the
Germaine Monteil
counter of the
finest store you know.

BONAVITACOLA

BONWIT TELLER CAMILLE, COCONUT GROVE CHEZ CATHERINE, CANADA, PALM BEACH CLAIRE PEARONE, TROY ESTHER WOLF, HOUSTON

Photographed for BONAVITACOLA by John Patrick Naughton Hair and Make-up by Arthur Turchi

ZEPEL
RAIN STAIN REPELLER

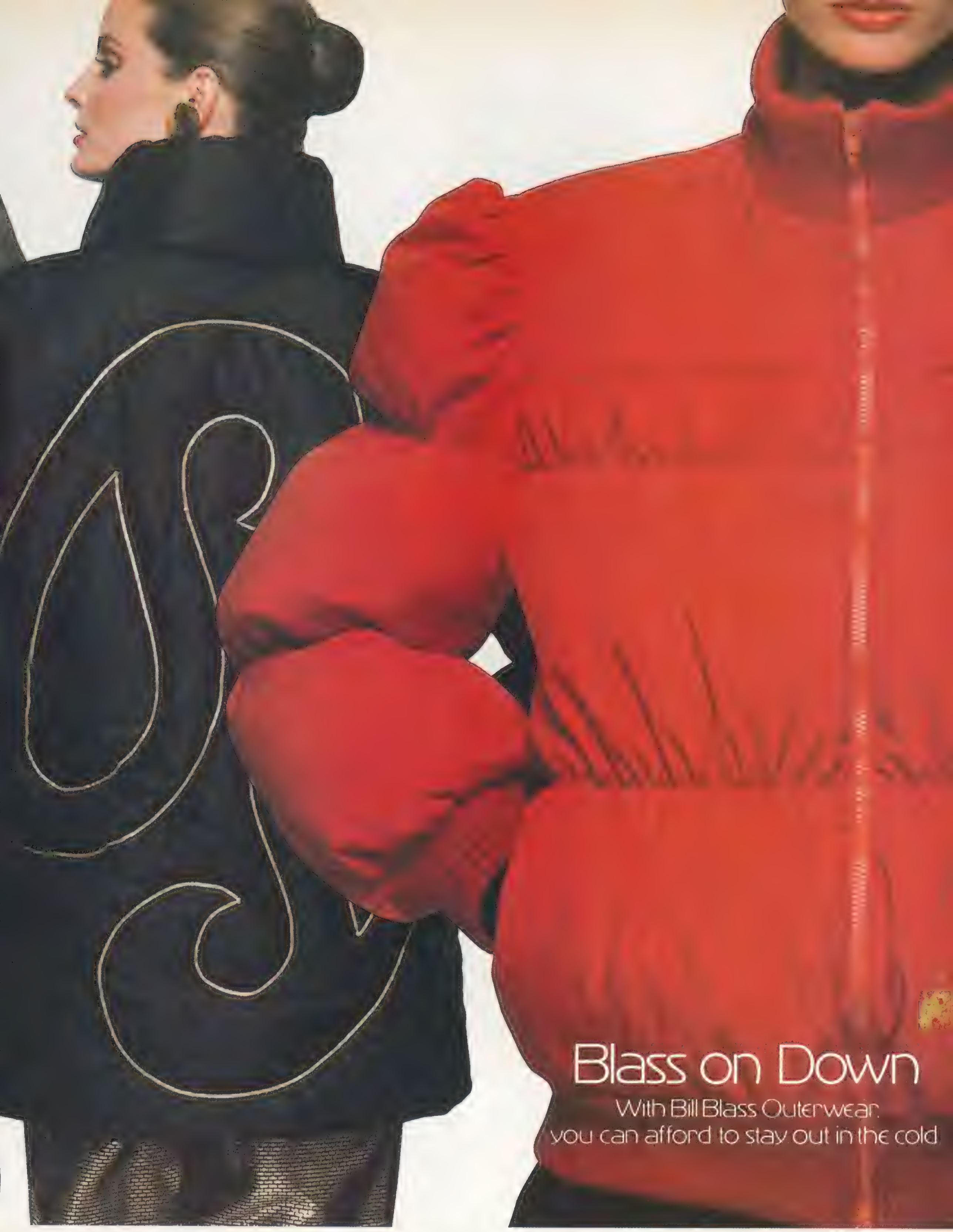
Blass on Down

With Bill Blass Accessories.
you can afford to stay out in the cold.

Available at fine stores everywhere.

DUPONT ZEPEL®
RAIN / STAIN REPELLER

Available at: Sak's, New York; L.S. Ayres, Indiana; Filene's, Boston; Dayton Co., Minneapolis; Bambergers, New Jersey;



Bloomingdales, New York; L.L. Berger, Buffalo; Woodward & Lothrop, Washington, D.C.; Macy's, San Francisco; Wanamakers, Philadelphia

© 1981 Susan Bennis/Warren Edwards

THE MOST EXTRAVAGANT SHOES, BOOTS, AND ACCESSORIES IN MANHATTAN
440 PARK AVENUE NEW YORK, NY 10022 (212) 755-4197

SUSAN**BENNIS**WARREN**EDWARDS**

Photograph by Gideon Lewin
Bill Blass Ltd.

1.2 ounces, Ninety Dollars

Cellular Wrinkle Cream

. . . an investment in the future of your skin.

Amidst the natural beauty of the Swiss Alps, stands a modern medical institution legendary for its treatment of more than 60,000 internationally prominent persons over the past five decades.

Clinic La Prairie, first utilized by Dr. Paul Niehans in 1931, has become the world's foremost center for Cell Transplantation. Licensed by the Swiss government, the Clinic provides its exclusive registry with the ultimate in patient care.

The Cellular Skincare Programme. Now, after a ten year study at Laboratories La Prairie, comes a unique cosmetic treatment regimen . . . a Cellular Skincare Programme. Each product is prescribed to meet the special needs of a portion of your face or body. A preventative regimen for younger skins, this Programme also works to renew the youthful appearance of the mature skin.

Cellular Wrinkle Cream is created for problem areas where facial "aging" lines are apt to appear. A rich formulation, it contains biologically stabilized placenta and collagen, ingredients known to improve skin tone and resiliency. The result . . . Cellular Wrinkle Cream helps to soften, and reduce the appearance of "aging" lines.

CLINIC LA PRAIRIE
la prairie
SWITZERLAND

For more information
call La Prairie International
1-800-821-5718

BERGDORF GOODMAN

Blassport

Photograph by Eric Gordon

LA BAGAGERIE®

A) Legal Size $380
B) With detachable clutch $380
C) Elegant handbag with shoulder strap $200
D) Casual style $260

Purses and wallets from $15-$150. From over a thousand models in our fall collection. Made of the finest kidskin in the newest fashion colors.

727 Madison Avenue
New York
New York 10021
(212) 758-6570

445 North Rodeo Drive
Beverly Hills
California 90210
(213) 278-4537

Paris, Lyon, Tokyo

Bill Blass Collection III

Photograph by Gideon Lewin

Picture yourself in a St. Gillian by Kay Unger.

Lord & Taylor

St. Gillian, 498 Seventh Avenue, New York, N.Y. 10018

Bill Blass Jeans

CASTLEBERRY KNITS

FOR THE STORE NEAREST YOU WRITE US AT CASTLEBERRY KNITS LTD., 530 SEVENTH AVENUE, NEW YORK, N.Y. 10018
CASTLEBERRY KNITS LTD., A DIVISION OF LESLIE FAY, INC.

PERSONAL

The lure of the happy memory

Dashing towards the past for old time's sake

BY ANNE TAYLOR FLEMING

Two winters ago, now almost three, I spent some months in a narrow old hotel on a side street of a strange city. I stayed longer than I had planned because of work and was serially evicted from one room after another, a gypsy in the inn, befriended by the staff and the other long-termers. Finally—as it was winter, I had heavy skirts and coats and boots—I simply abandoned my clothes to the downstairs storage room and, my load lighter, moved easily from room to room. I moved from rooms with double brass beds and pianos to tiny, closetless walk-ins with bathrooms down the hall, carrying old jeans, two turtlenecks, rented typewriter and—the old-fashioned word seems appropriate for the place—my toiletries.

Some set of circumstances, the work, the hotel, the slope of its floors, the fire in the small dark common room, the cozy, low-ceilinged restaurant, the menu of which I can still recite, the almost constant snow outside, the strangers I ate with and drank with and never saw again—all of it made me happier than I had ever been before. I had such a keen sense of being alive, doing what I wanted to do, not even a shiver of wanting to be elsewhere.

This past spring, I went back. I should not have; I knew I should not have. Flying across the country, I had a strong sense of foreboding as if I were about to meet someone I had once loved. It was the wrong season; there was no fire. A limp sunshine scratched at the winter rooms with their dark furniture. I could not get settled. I stayed the night, by cruel chance, in one of the rooms I had so loved, way at the top, three double beds with white chenille spreads, pink walls, a gruesome painting of a fat black and white cat presiding over a purple room; gruesome this time, friendly the last. I did not sleep. I was as lonely that night in that room as I have ever been. I had planned to stay five days but I fled early the next morning, the man behind the front desk inquiring, if everything was all right and didn't I at least want to wait until seven for my free Continental breakfast.

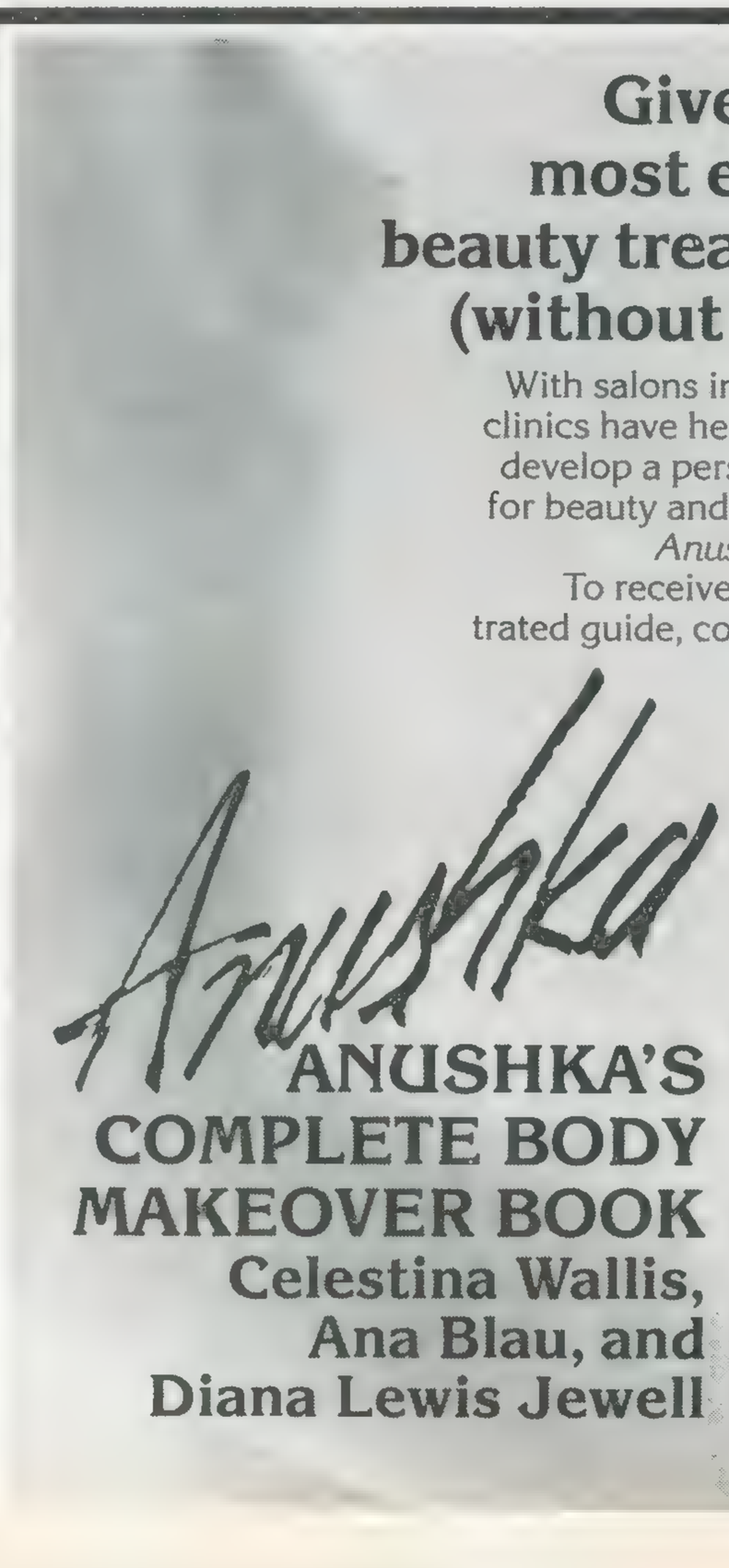
I fled not only the small hotel that morning but the city as well, riding through the dawn in a taxi to the train station, my back arched against memories. Finally, as the northbound train settled into its steady lurch, I was able to quiet down and realize what I had done. I had taken a second take I should not have taken. It was that simple. Why had I gone back, persisted against my forebodings, why was the pull of that place so strong?

On the train, I settled into an insomniac's reverie about second takes, so many of which are benign, pleasant rediscoveries of books, people, places, forgotten again almost immediately after being refound. Why then was this so different; why this hotel? There were others that would seem to have more claim on me; for example, a big, pink, stucco cake of a hotel on a cliff in La Jolla, California, where, summer after summer after my mother and father were divorced, my sister and I stayed with him. Despite misgivings, not dissimilar to the ones I faced flying across the country this time, I was able to walk without a twinge into that hotel years after we had stopped going there.

So, in this matter of second takes, my misgivings were sometimes misleading, sometimes justified, sometimes not. Sometimes I had no misgivings at all and walked blithely into a house, of friends, say, a seemingly innocuous house, where there was no warning, nothing until I walked in and felt as if I'd been slapped, stumbling through the requisite pleasantries—how pretty the new sofa, what a splendid new floor—cold with loss.

The irony, it occurred to me that morning, is that it's all right to go back to a place where you haven't been very happy, much riskier to go back to a place where you have been very happy. That would explain my hotels. In that big pink place by the ocean, my sister and I were hotel Eloises, racing through the halls, diving for pennies in the pool, ordering room service, zip zap, but my father was sad so we were sad. Going back, then, was easy. I did not miss those days. That is why, I think, most people go back to their high-school and college reunions, not, as is commonly implied, to lord it over their former schoolmates but to lord it over their former selves. Reunions are generally cases of reverse nostalgia, of therapeutic second takes. See, I survived, I'm pretty, I have breasts, I'm a lawyer; reunion-goers preen for one another, all the while addressing their own ghosts in the small hard-backed desks, vindicated like a divorced couple who years later because of some son's or daughter's graduation, find themselves in bed together again only to remember, however nice the moment, why they are not happy together.

But to go back to a place where one has been exquisitely happy, happy in a way one is happy only a few times, happy the way I was in that small hotel in a then unknown city, is perilous. That kind of joy depends on an innocence that second takes by definition preclude. As the train carried me farther away that morning, though, I did have a flicker of bravado, a sense of what-was-the-big-deal, I was just acting flighty, literally flighty, and female; I would go back. But as quickly as it came, that sentiment, the night, too, came back. I'm not really sure if I'll ever go back to that hotel. ▽



Give yourself one of the most exclusive health and beauty treatments in the world (without ever leaving home!)

With salons in New York and Houston, the Anushka clinics have helped hundreds of women learn how to develop a personalized—and permanent—program for beauty and fitness. Now you can join them...with *Anushka's Complete Body Makeover Book.*

To receive your copy of this fabulous, fully illustrated guide, complete with over 100 mouth-watering "guiltless" gourmet recipes, fill out the convenient ordering coupon below. Illustrated with 100 photos. $14.95 (also available at bookstores)

For more information about the Anushka clinics contact: Anushka/New York: 11 East 67th Street, New York, N.Y. 10021 (212) 249-3615
Anushka/Texas: 5373 West Alabama Street, Yorktown Plaza, Suite 116, Houston, Texas 77056 (713) 877-8584

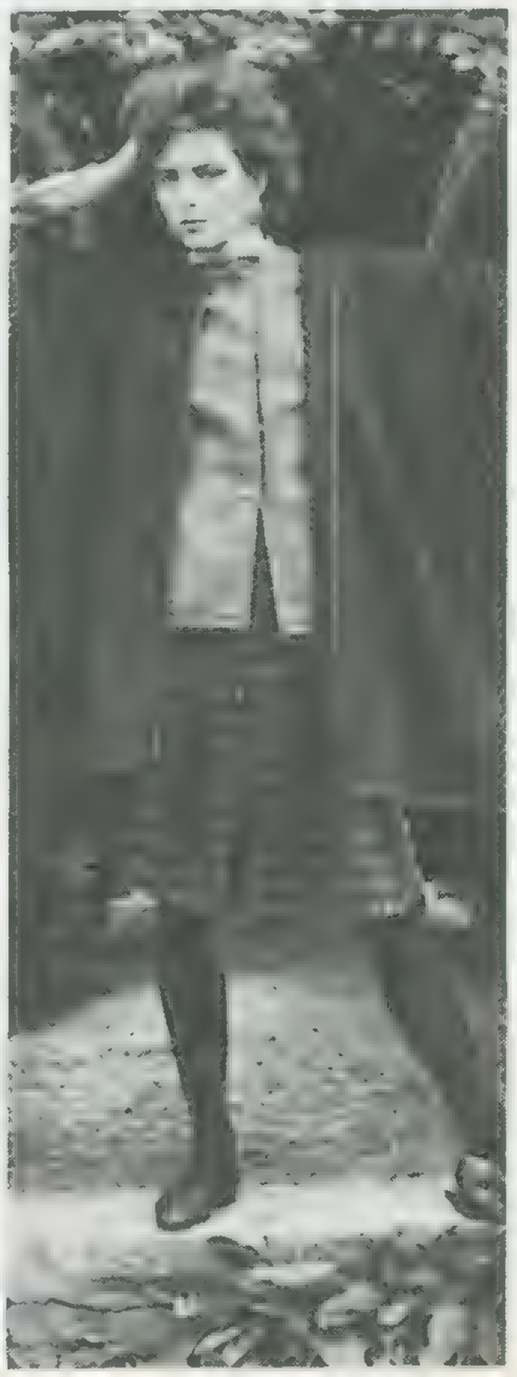
Anushka

ANUSHKA'S COMPLETE BODY MAKEOVER BOOK
Celestina Wallis, Ana Blau, and Diana Lewis Jewell

G.P. PUTNAM'S SONS
Dept. V
1050 Wall St. West, Lyndhurst, N.J. 07071
Please send me *Anushka's Complete Body Makeover Book* @$14.95, plus $1.65 postage and handling (and applicable sales tax).
Enclosed is my ☐ check ☐ money order
Please charge my ☐ VISA ☐ Master Charge
#_____ Exp. date_____
Signature_____
Name_____
Address_____
City_____ State_____ Zip_____

Armani: Shape And Texture

Precision tailoring and luxe fabrics — put Armani's signature on his innovative suit. Spare jacket, silk blouse and petal-curved culottes. All cape-wrapped. Tribout on Three, Chestnut, Center City Philadelphia.



claude montana

ROCCO LASPATA ART DIRECTION: CHARLES DeCARO HAIR/MAKEUP: JANE PITTMAN SCULPTURE: ARTURO D.MODICA

SUZY • JIMMY'S

GREAT NECK, NEW YORK BROOKLYN, NEW YORK

In the life of every woman's skin
there comes a turning point, a time when
her face begins to look older.

Now there is an alternative.

MILLENIUM.

from

Elizabeth Arden

It makes your skin look, feel and
actually function younger.

Scientific research shows that two of the primary characteristics of aging skin are
(1) a slow-down of the skin cell renewal process and,
(2) a decrease in the skin's youthful ability to care for itself.

MILLENIUM offers an alternative to both.

(1) It actually accelerates the natural skin cell renewal process to make your skin look and feel more youthful, supple, resilient.
(2) MILLENIUM recalls your skin's youthful ability to effectively conserve and use its inner moisture. Little dry lines relax, sleek out. Your skin takes on a new radiance.
Now, the future of your face has just changed.

at

SAKS FIFTH AVENUE

©1980, Elizabeth Arden, Inc.

Cover Look

New "stars" at night... in fashion, beauty

Starting here: Brooke Shields and one of the best looks from the New York Collections . . . Oscar de la Renta's ornamental suit: a black velvet jacket embroidered with gold; side-striped wool pants; ruffled white silk blouse bowed with black satin. Turnout, about $1950. The spectacular jewel: a peridot surrounded by diamonds, designed by Paloma Picasso for Tiffany. More Brooke, starring in "Endless Love" (and on page 539). Details, stores, last pages. Hair, Louis Alonzo of Pipino-Buccheri salon; makeup, Bonnie Maller. Photograph by Avedon.

On the cover, Brooke Shields, and one of the best looks of makeup at night: redder lips—Rainberry lined with Red Garnet—and smoldering eyes—shaded with the Thunder & Lightning eyeshadow trio. All, Charles of the Ritz.

©J. G. HOOK, INC. 1981

Traditional clothing and accessories with inherent dignity and appeal . . . a woman's best friends. *At fine stores nationwide.*

Send for "The J. G. Hook Woman," an informative brochure.

J. G. HOOK

1410 Broadway • New York • 10018

Direct from Paris. The one and only Guy Laroche is only at Guy Laroche.
New York: 36 East 57th. Bal Harbour, Boston, Dallas, Houston, Watergate-Washington, DC,
St. Thomas, Quebec.

GUY LAROCHE

PATRICK DEMARCHELIER FURNITURE BY KNOLL INTERNATIONAL

Jōvan introduces Andron.™

The first pheromone-based fragrances, scientifically created to attract.

Two powerful bands of fragrance energy. One for him. One for her. Each capable of triggering an intense magnetic reaction between the sexes.

For years, science has recognized the existence of pheromones. Complex molecular structures that send scent signals between animals.

The Greek word *pheromone* literally means "to transfer excitement."

With good reason.

These potent scent substances are, in fact, capable of stimulating the senses. To create a feeling of attraction.

And now Jōvan has scientifically combined the pheromone, androsterol, with other well-known scent attractants of similar molecular structure. To create two pheromone-based fragrances.

We call them Andron.

One is masculine. The other, feminine.

Andron Cologne for Man transmits powerful signals to any female within sensory range. Its virile scent magnetically draws her to you.

Andron Cologne for Woman silently sends enticing appeals to any man's subconscious. Its soft-spoken, yet powerful fragrance magnetically lures him to you.

Try them. Because when it comes to attracting the opposite sex, Jōvan now has reduced it to a science.

Andron Cologne for Man.

Andron Cologne for Woman.

Andron by Jōvan. The science of fragrance.

At cosmetic counters of fine stores everywhere. Jōvan, Inc., 875 N. Michigan Avenue, Chicago, Illinois 60611

THAT AYRES LOOK

The Designer, Halston.

L.S. Ayres & co.

INDIANAPOLIS FORT WAYNE LAFAYETTE SOUTH BEND MUNCIE MERRILLVILLE

A SENSE OF DISCOVERY

Great American Fashion
Bill Blass' sublime mixture of
wool plaid, velvet, pique, and silk satin
in The Salon, which has above all

A SENSE OF STYLE

NAN DUSKIN

ON RITTENHOUSE SQUARE • STRAFFORD

CRAWFORD

CALVIN KLEIN
FROST BROS.

FROST BROS., SAN ANTONIO, HOUSTON, AUSTIN, CORPUS CHRISTI AND LAREDO

BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

· ROMA · GENÈVE · MONTE CARLO · PARIS

NEW YORK • CHICAGO • BAL HARBOUR • PALM BEACH • THE FALLS MIAMI • ONTARIO
PARIS • NICE • MONTE CARLO • GENEVA

Heritage is Your Dior.

BARRY LATEGAN

A PERCALE BLEND OF CELANESE FORTREL® POLYESTER AND COTTON

The well-bred look of the Christian Dior "Sterling Stripe" Collection from Wamsutta.

A pretty place for your prettiest things is a travel kit satchel from our quilted Blue Fleur collection.

Celebrity

You can keep your cosmetics in their place in a purse kit from our Winter Rose collection.

Celebrity

Rings and things become perfectly pack-able in a jewel case from our Oriental Gardens collection.

Celebrity

All your toiletries are at your fingertips in a fitted travel kit
from our Ribbon Quilt collection.

Fine design is so often signed

Celebrity

cacharel

Anaïs Anaïs

For the moment that becomes a turning point…

ANAÏS ANAÏS…a fragrance awakening by Cacharel.

EVAN-PICONE. CLO

THES THAT WORK.

©1981 Evan-Picone

Hats by Irene of New York

Albert Nipon®
COLLECTIBLES

© 1981 Cosmair, Inc.

THE NEW SPIRIT OF CHIC

Now, line-for-line from Europe:

THE ELONGATED EYE

These are the eyes that are turning heads in Paris.

They're that beautiful. And intense. And perfectly drawn. Not hard-edged-perfect, but softly smudged as only a L'Oréal Kohl-Kajal Eye Accent Crayon can do it.

Here we've used Kohl-Kajal Orchidée and Ribbon Royale to line and extend the eye outward. Then, La Violette crayon to shadow it. (Hint: to enlarge the eye, try a touch of Snow Ribbon at the outside corner of the eye.)

There are fifteen exquisite shades to give your eyes fall's new focus.

PARIS L'ORÉAL® NEW YORK

UNGARO BOUTIQUES: *803 Madison Avenue, NEW YORK* *Bal Harbour Shops, BAL HARBOUR* *S.F.A*

AMEN WARDY Newport Beach *BLOOMINGDALE'S New York* *CREEDS Ontario*

Inventif. L'exploit de l'ensemble.

emanuel ungaro

Center, HOUSTON *Esplanade–Worth Avenue, PALM BEACH*

emanuel ungaro
PARIS

KANE'S Chicago *LORETTA BLUM Dallas* *NAN DUSKIN Philadelphia*

Offensif. Le désir d'annoncer.

UNGARO BOUTIQUES: 803 Madison Avenue, NEW YORK Bal Harbour Shops, BAL HARBOUR S.F.A.

BALLIETS Oklahoma City FROST BROS. San Antonio

Center, HOUSTON, *Esplanade–Worth Avenue, PALM BEACH*

emanuel ungaro
PARIS

MONTALDO'S Denver

WOOLF BROS. Kansas City

Beauty Q & A

Facial exercise: pros and cons... the benefits of masks...how-tos for bleaching...custom-blended face powders

Q Can the skin of the face be exercised—that is, toned and tightened—through massage or through any other kind of "workout"? Do masks and facials "exercise" skin?

A According to Vera H. Price, M.D., associate clinical professor of dermatology, University of California at San Francisco: "The skin of the face *cannot* be tightened through exercise. Facial exercising will only create or accentuate wrinkles.

"The places where we normally exercise to improve muscle tone—the thighs, tummy, arms, and legs—are not areas that are prone to wrinkling. Moreover, there is a substantial bulk of muscle in each of these areas to firm up. The face and neck are unique because their muscles are too small to really benefit from exercise, and because they are so sensitive to wrinkling.

"As for masks and facials—they invigorate normal skin. (Women with problem skin—those suffering from eczema or acne, for example—should consult a physician before trying any face treatments.) A warm mask or a facial improves circulation, increasing the blood supply to give you a healthy-looking—though temporary—flush or glow. Neither treatment really 'exercises' skin nor can either magically remove wrinkles, stop aging, or prevent blackheads; actually, the 'cleansing' part of a facial accomplishes little more than a regular washing. What masks and facials *do* give you: a sense of relaxation, a feeling of luxury. They're indulgences that make you feel good, and that's fine."

Q During the summer, the hair on my arms bleaches out to a blond color. I like the look, as it deemphasizes the hairiness of my arms. Is there a safe way I can achieve the same effect—with a chemical bleach—during the rest of the year?

A Yes, there are a number of safe, easy-to-use cream bleaches on the market today. Most can be used all over the body—on arms, legs, in the bikini area, around the nipple—but *not* on the nipple itself. (Doctors advise you to be especially careful when bleaching hairs on the breast, however, as the area is sensitive and could become irritated.)

Of course, you should read and follow *exactly* the instructions on the product you buy; but, in general, cream bleaches are all applied in the same manner. Most come with two parts: a jar of cream and a vial of powder accelerator. (One good bleach to try is Jolen's.) Mix one part accelerator to two parts cream—in a quantity large enough to cover both arms. Apply to both arms with a small spoon or spatula until you have just covered the hair you want to bleach. Leave bleach on for ten to fifteen minutes, then remove cream to see if hair is as light as you want. If it isn't, reapply the same mixture (once mixed with accelerator, cream bleach remains effective for about thirty minutes). Leave on for another five minutes or so, then check color again. The amount of time it takes to bleach the hair on your arms depends on the color of your hair and on your hair's texture (fine, light brown hair bleaches out faster than darker, coarser hair, for example). Once you've achieved the desired lightness, remove cream and wash bleached area well with soap and water. Your hair should remain light in color for approximately two to six weeks, depending, once again, on individual factors.

Q My summer tan usually takes quite a long time to fade and lasts well into fall. That's great, except that it's hard to find makeup to match my skin tone while I'm losing my summer color. Do you have any suggestions?

A Two easy solutions come to mind right away. One is to mix your own color by blending a bit of loose powder into your regular moisturizer. Not all powders will blend in smoothly, though, so make sure you choose one of the new multipurpose bronzers that were designed specifically to be combined with other products (such as Rubigo or Indian Earth bronzers). Depending on the amount of powder you use, you can achieve anything from a light peachy tone to a deep bronze glow. The mixture will look darker in your hand than on your face, however, so do a patch test before applying.

Another possibility is to have powder mixed specifically to match your skin tone. This service is still provided at selected Charles of the Ritz cosmetics counters across the country. Trained Ritz cosmeticians will custom-blend powder—on the spot—to match your skin color. Of course, face powder today should be translucent and used primarily to take away shine—*not* to even out color. Nevertheless, it's important to use a formulation colored as closely as possible to match your skin and foundation. ▽

Christian Dior

MAQUILLAGE

TEINT DIOR Moisturizing Makeup

New interpretations of skin tones in 8 colour-perfected shades are formulated in a moisturizing makeup, effortlessly light and natural looking under any light, day or night. Teint Dior is tested under medical supervision for optimum performance.

Christian Dior

MAQUILLAGE

Maquillage by Tyen for Christian Dior

Les Scarabées.

Satin eyes buffed to a glorious sheen.

Cashmere, Mohair, Coralline coloured lips and nails.

Exclusively Dior.

LÉONARD
PARIS

BALLIET'S
OKLAHOMA CITY, OKLA.

Ten excuses for not looking more beautiful...

1. I don't have time.
2. My husband doesn't like makeup.
3. I don't want to look made up.
4. No one will notice anyway.
5. I don't know how.
6. I can't afford it.
7. What's wrong with the way I look?
8. I don't want to talk about it.
9. My plants need watering.
10. I'm scared.

...and one beautiful

Our Beauty Advisors will teach you everything you need to

Studios in Canada from coast to coast. For information on how you can be a Studio Owner in the U.S., Canada or overseas write: Merle Norman Cosmetics, Inc., (TE034), 9130 Bellanca Ave., Los Angeles, CA 90045

reason why you should.

Today's Face is created from: Light Neutral Total Finish, Sienna Glo Blusher, Delaware Peach Creamy Powder Shadow, Copper Opal Creamy Powder Shadow, Platinum Brown Mascara, Amberfrost Lip Makeup, Lip Moisture.

© Merle Norman Cosmetics, Inc. 1981

know about your own special face. Come in for your free makeover.

At participating Studios.

MERLE NORMAN®

The Place for the Custom Face.®

For the Merle Norman Studio nearest you call (800) 421-2010. In California call (800) 262-1734

photograph by David Hamilton

L'Air du Temps

The Romantic Perfume

NINA RICCI

Paris

Beauty

The Concord jeweled watch is renowned for its elegance of design. Its thinness. Its fashionability. Its value as a treasured piece of gold and diamond jewelry. It, indeed, marks a new era of beauty in time.

Quality

Every Concord is made in Switzerland of 14 karat gold. Each part, inside and out, is completely crafted by hand. The exacting care and precise attention to detail is what you would expect from the world's masters of watchmaking—the Swiss.

ETA Swiss Quartz

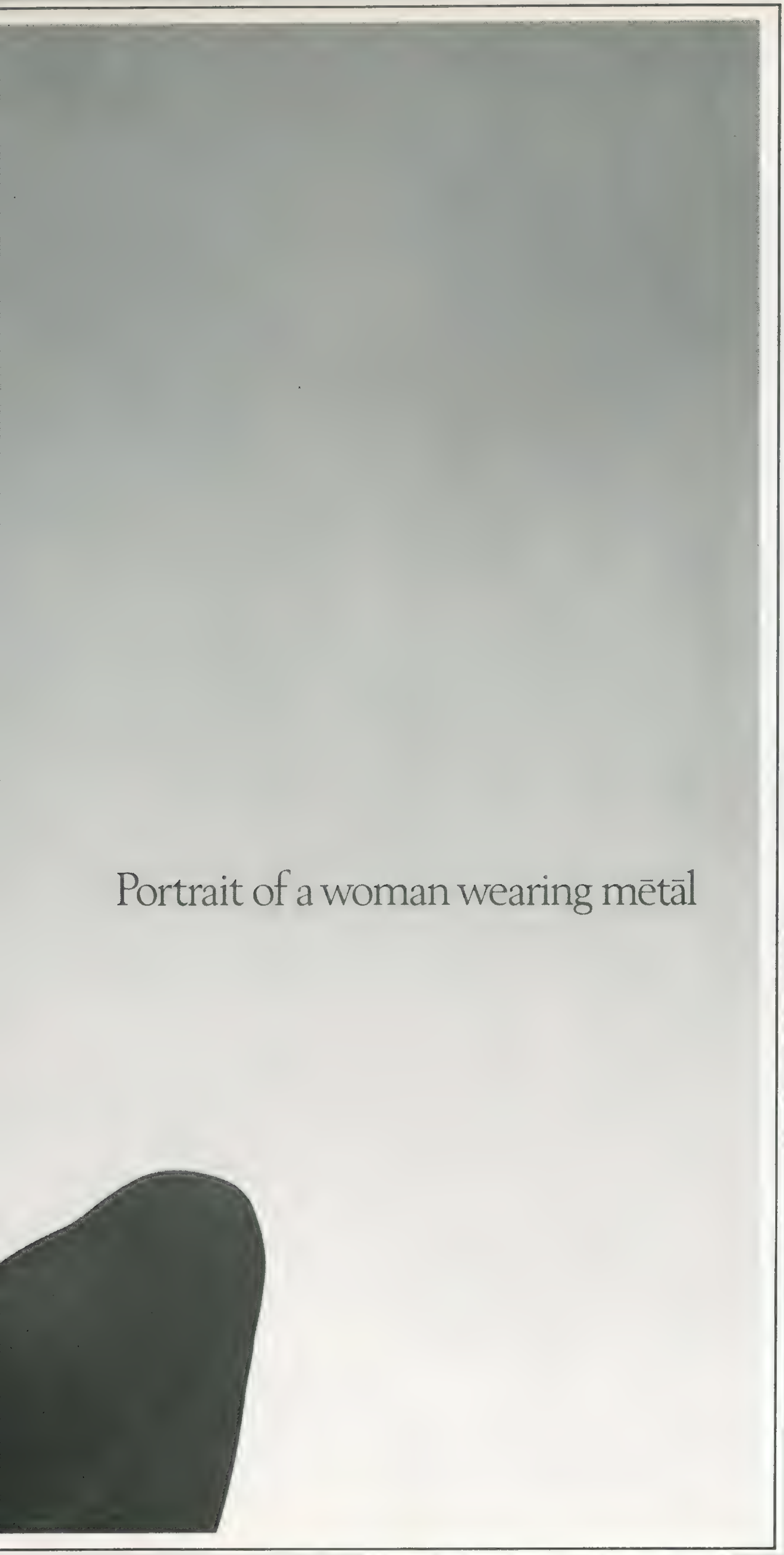
Technology Concord

Concord is a pioneer. The developer of the revolutionary Delirium, the thinnest watch ever made. Concord's leadership in electronic quartz technology is well recognized.
A Concord quartz movement never needs winding and is accurate to 60 seconds a year. It is *the* watch for the woman who refuses to sacrifice beauty for precision.

Watches from this exquisite diamond quartz collection personify the beauty, quality, technology that is part of every Concord watch.
For brochure send $1.50 to Concord, Dept. VO, 650 Fifth Ave., New York, New York 10019.

© CONCORD. QUARTZ

© 1981 Par Parfums, Ltd.



Portrait of a woman wearing mētāl

Mētāl
A beginning

Mētāl, which is an essence
created in France, is
one hundred and ten dollars an ounce.
It is available at Saks Fifth Avenue
and other fine stores.

Become an Erno Laszlo member and

1

The uniquely beautiful Laszlo look.

We promise that your skin will have a clean, translucent quality. An understated look of natural beauty that identifies many of the world's most successful and celebrated women as Laszlo members.

2

Highly personalized skincare for every member.

We promise you a ritual so unique that it begins with a precise analysis of your skin we call "clocking". Clocking not only evaluates the condition of your skin, but determines the exact preparations your skin needs. They work together in a morning and night ritual so invigorating it will soon become a pleasure in itself.

3

A dramatic improvement in your skin.

We promise your skin will look sleek, feel clean and radiate a healthy, youthful glow as a result of your personalized Laszlo ritual. You'll feel a sense of accomplishment in knowing that you're giving your skin the best possible care. And you'll take pride when others notice the new freshness and vitality of your skin.

4

Continuous skincare advice and counsel.

We promise our skincare specialists, highly trained by The Erno Laszlo Institute, will always be available to evaluate your progress and answer your questions. From time to time, you may find that your ritual requires a simple modification to meet your skin's changing needs.

5

A lifetime of beautiful, clean, healthy looking skin.

We promise Erno Laszlo is the best investment you can make for a lifetime of beautiful skin. The time-proven techniques of the Laszlo skincare system will benefit your skin at any age. Just ask a Laszlo member. Or, better still, become one.

ERNO LASZLO
SKINCARE PREPARATIONS

Formulated by The Erno Laszlo Institute for a select number of fine stores in the United States and abroad. For the store nearest you, call toll free. Continental United States: 800-223-1228. New York State: 800-522-5633.

discover the 5 promises we make and keep.

THE LOWEST TAR EVER.

Of all brands sold,
no other cigarette
is lower in tar.

Cambridge

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1981

Less than 0.1 mg "tar," 0.01 mg nicotine av. per cigarette by FTC Method.

Horoscope

By Maria Elise Crummere **September**

Virgo: Values are clarified now. **Libra:** Don't risk a friendship. **Scorpio:** Pressure from partners. **Sagittarius:** Go with winners. **Capricorn:** Options abound. **Aquarius:** Your ideas spotlighted. **Pisces:** Pull close to partners. **Aries:** Go with the gamble. **Taurus:** The personal takes precedence. **Gemini:** The pace pays off. **Cancer:** You love a challenge. **Leo:** Your power is at its peak

MONICA INCISA

Virgo

AUGUST 23–SEPTEMBER 22

You have two things on your mind this month: financial security and a growing awareness of who you are as a person. From the 3rd to the 26th, you examine the relationship between your values and your career goals; the good news on the 13th about an exciting opportunity helps to clarify the picture. Surprise information on the 24th spurs you to make a decision that turns you into a winner the last week of the month. At new moon on the 28th, break new ground.

Libra

SEPTEMBER 23–OCTOBER 23

You can't go wrong this month with conscientious Saturn and freewheeling Jupiter both in your camp—but they *will* keep you on your toes. From the 1st to the 12th, your love and social lives pick up dramatically; the meetings and deadlines starting on the 13th complicate your schedule further. It may be an effort, but you must quell your temper on the 22nd and 23rd if you don't want to lose a friend. It will also pay to forego that buying spree on the 24th. Spend the last two days of the month with someone you love.

Scorpio

OCTOBER 24–NOVEMBER 21

Go-getter Mars will coax you to channel your energy into business this month and you will very quickly see why: your associates will be testing you—especially on the 18th and 19th. The pressure you feel will force you to reevaluate your options on the 22nd and 23rd. Don't make any commitments until after the 24th. The new moon on the 28th puts you in the clear; and, by the 30th, you are the big winner.

Sagittarius

NOVEMBER 22–DECEMBER 21

After putting you through a long, slow period of waiting, Neptune is on the move once again, spurring you to action. This time, you are clear about what you want to accomplish: on the 6th, contact influential people who can help you. Then, on the 19th and 20th, make a point to woo those who have a knack for making things happen. The 24th is the day to pull off your impressive coup.

Capricorn

DECEMBER 22–JANUARY 19

What a glorious way to plunge into the fall: For the first thirteen days of the month, Mercury provides you with an enticing set of options, amiable Venus with the power of persuasion, and Jupiter with just the luck you need. Organize your program on the 9th, then swing into action on the 18th and 19th. Spend the 22nd with someone you love. The 28th, the new moon, is the day all your hard work pays off.

Aquarius

JANUARY 20–FEBRUARY 18

Don't waste a minute this month if you want to make the most of your ruler Uranus' final moments in powerful Scorpio. Ingenious Mars will be in your corner as well, encouraging you to press your business partners into action. Make an extra effort to give your ideas the best exposure possible so that you will have carte blanche when it comes to the signing of contracts. By the end of the month, you will find your goals changing, but those who count will be on your side.

Pisces

FEBRUARY 19–MARCH 20

Your ruler, Neptune, long inactive, jumps into the fray on the 6th to help you make a fresh start. Map out your plans on the 9th; by the 14th, you should have everything in order. Then shift to a different tack from the 19th on; concentrate on strengthening personal ties with the partners involved in your plan. By the 25th, you feel a strong sense of harmony with them and the world around you that will energize you to make a special contact on the 29th. By the end of the month, financial rewards will flow to you. Celebrate your success on the 30th.

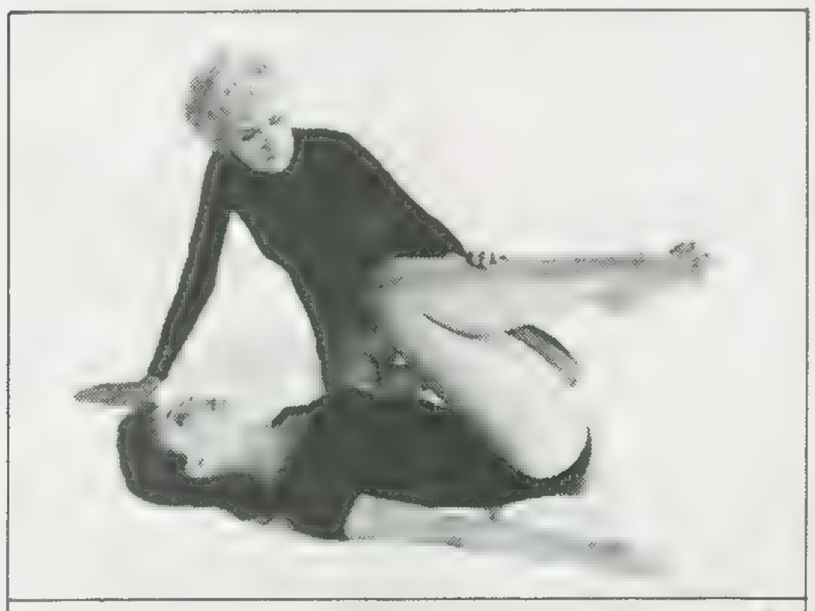
(Continued on page 179)

IT'S RED DOOR TIME!

© Elizabeth Arden Inc. 1981

TIME for waist watching.
Fashion's new focus is on the waistline. Whittle yours down with an exercise program designed by our own Marjorie Craig. It's strainless, painless—shape-up without tears!

To show off a good figure—the bodysuit and long skirt in loden with dramatic metallic trim. From our collection by Giorgio Sant' Angelo.



© Elizabeth Arden, Inc. 1981

Elizabeth Arden
THE SALON

Please write for new Booklet listing Salon locations and describing complete range of fashion and beauty services.
Elizabeth Arden, Inc., Dept. V-9, Park Avenue Plaza, 55 East 52nd Street, NY 10022

HOROSCOPE

(Continued from page 177)

Aries

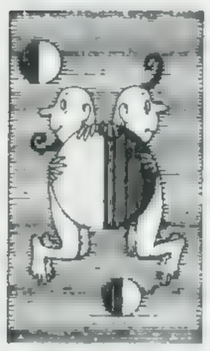
MARCH 21–APRIL 19

The swift and steady movement of your ruler, Mars, sets the pace for you early in the month; you can't afford to pause a minute. Keep the momentum going even if it involves taking a significant gamble. Revitalize an old plan from the 16th to the 19th, then sit back and savor the dramatic upswing in your social life between the 23rd and the 26th. At month's end, you can count on Jupiter's support in finances and in love.

Taurus

APRIL 20–MAY 20

You are so preoccupied with a personal relationship the first half of the month that you allow time for little else. Set aside the 6th to reevaluate where you are going with it. On the 9th, reassuring information about your finances comes your way. Make an effort to get some perspective on your work after full moon on the 14th; you'll see that the opportunities are there for the asking. On the 28th, a friend's advice will help.



Gemini

MAY 21–JUNE 20

If you can keep up with this month's furious pace, you will hold the cards. From the 4th to the 9th, you tackle an important responsibility. Then, on the 11th or 12th, you surprise everyone—including yourself—by falling in love. On the 19th, you will make an important decision about a proposal. The new ideas that fill your head on the 24th can be translated into profit. By the 28th, you come through with flying colors.

Cancer

JUNE 21–JULY 22

You are learning that the more people demand of you, the more you are able to deliver. Cancers may complain but they love to be tested. And, this month, *everyone* wants something from you! With the help of partners, you handle the situation brilliantly and pave the way to a secure future. After the 14th, apply some of this positive energy to your home life. On the 28th, you see a partner in a new light. Do some thinking about your future on the 30th.

Leo

JULY 23–AUGUST 22

You now feel the full effects of the major changes in your life that came with the solar eclipse at the end of July. Driving Mars will be behind you all month, giving you added power and persuasiveness. From the 4th to the 14th, round up those who can help you. Then, translate the positive responses you receive on the 18th and 19th into decisive action from the 23rd to the 28th.

Barielle Total Foot Care Cream began as a very unique conditioning cream.

One that kept the million-dollar legs of thoroughbred racehorses soft and supple — by soothing chafed and calloused areas.

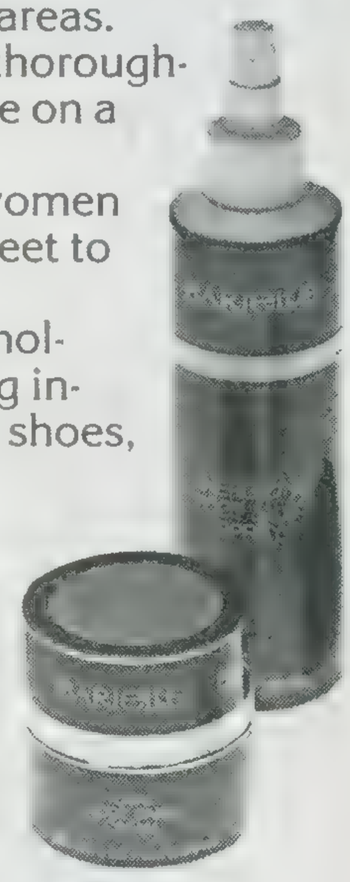
Then, we discovered that the calloused areas on a thoroughbred's precious and delicate legs were similar to those on a woman's feet.

So we perfected a cream that now gives men and women a total foot care program. For softer, more beautiful feet to stand, walk, dance, and run around with.

Barielle Total Foot Care Cream is rich in natural emollients like sesame and safflower oils. No harsh peeling ingredients. No irritants like camphor. Nothing to stain shoes, stockings, bed linens.

Simply rub it in daily on tough, callus-like areas. On dry, flaky skin between toes. On hardened soles and chapped heels.

In no time, it will leave them silky, sexy and oh-so-smooth. Just like a thoroughbred's.



NEW! BARIELLE ENERGIZING FOOT & LEG SPRAY.

Barielle now has the answer to hot, tired, not-so-ready-to-play feet and legs.

Use our new Energizing Foot & Leg Spray after showering or bathing. Or after an exhausting day.

It freshens tired tootsies instantly. Cools, soothes, revitalizes. (You can actually feel its refreshing tingle.)

Leaves you feeling ready to step out instead of fall out.

Even helps winter boots slip on more easily and counteracts static cling.

You'll find Barielle products for more beautiful feet and legs by walking into most any fine store and asking for them.

BARIELLE.®

We discovered the secret to more beautiful feet and legs.

The Wilkes Group Inc., 598 Madison Ave., NY 10022. © 1981, Barrielle, Ltd.

They're more than just a collection, they're collectibles. The Gallant group of extraordinary coats, suits and sport clothes.

At fine stores throughout the world. Gallant International, 205 West Thirty-ninth Street, New York, N.Y. 10018.

When your own initials are enough™

NEW YORK 635 Madison Ave **BEVERLY HILLS** 457 North Rodeo Dr. **VENEZIA** Calle Vallaresso

PARIS 48 Ave Victor Hugo NEIMAN MARCUS All stores

BOTTEGA VENETA

Fantasy in bronze. *Bronze blazer, 445.00. Siam pants, bronze silk satin, 365.00. Both, 4-12 Olive pullover, XS-L, 185.00. From Anne Klein by Donna Karan and Louis dell' Olio. Not all sizes available in all stores. Available mid-September Pasadena, Westwood, Sherman Oaks, Del Amo, So. Coast Plaza, Mission Valley, Century City, Scottsdale, Las Vegas. Innovators 337.*

Bullock's

LOS ANGELES • PASADENA • WESTWOOD • SANTA ANA • SHERMAN OAKS • LAKEWOOD • DEL AMO • LA HABRA • NORTHRIDGE • MISSION VALLEY SOUTH COAST PLAZA • WEST COVINA • CENTURY CITY • MISSION VIEJO • CARLSBAD • SCOTTSDALE, AZ. • CHRIS-TOWN, AZ. • LAS VEGAS, NV.

CLAUDE MONTANA

CANADA

HOLT RENFREW

Chloé PARIS

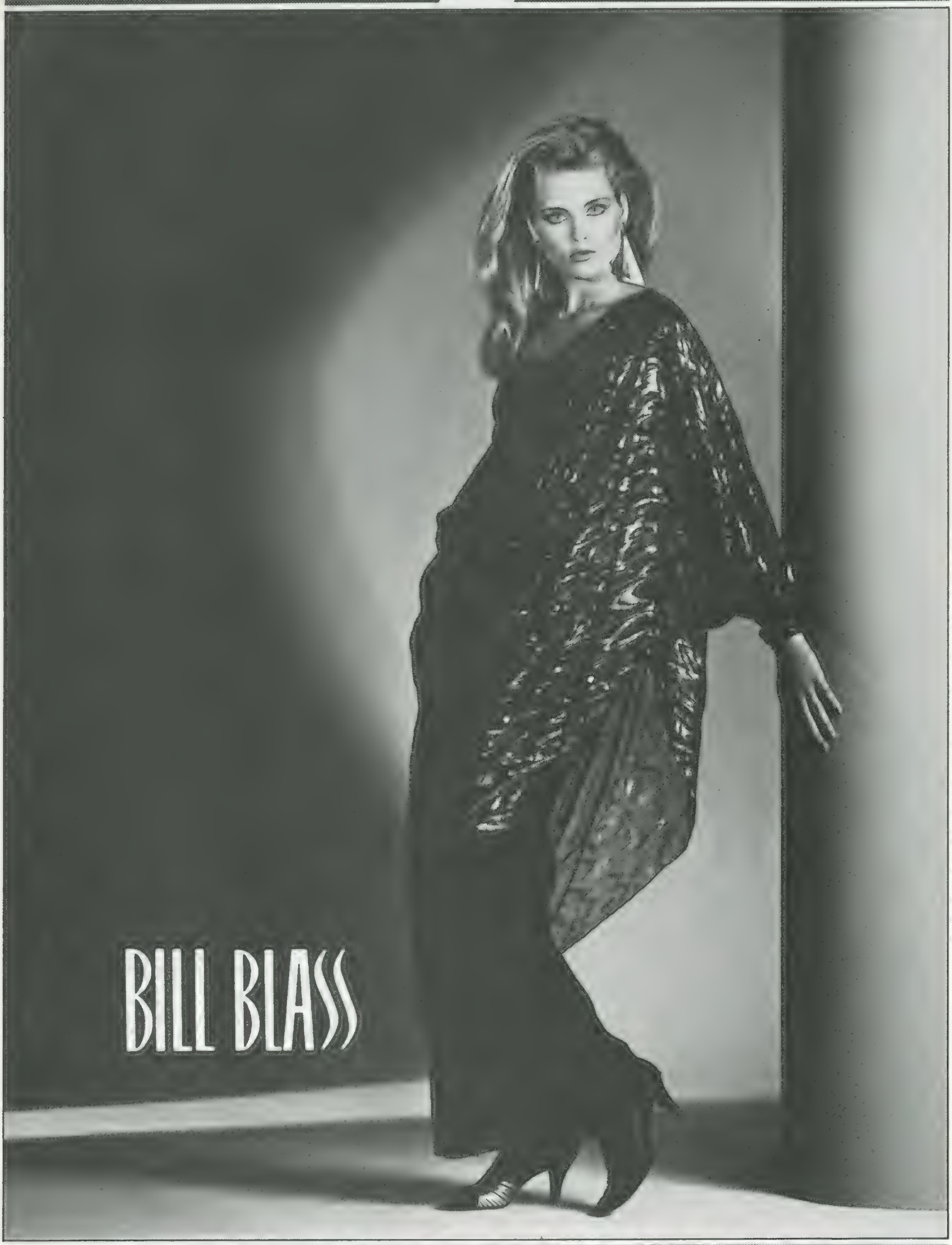
HOLT RENFREW CANADA

mila schön due

HOLT RENFREW

CANADA

swansons
Kansas City, Missouri



swansons
Kansas City, Missouri

SALVATORE FERRAGAMO metallics add beautiful accents to 'Renaissance: Italy then and now,' a major exposition at Liberty House Ala Moana, September 13-25.

LIBERTY HOUSE OF HAWAII

AN Amfac COMPANY

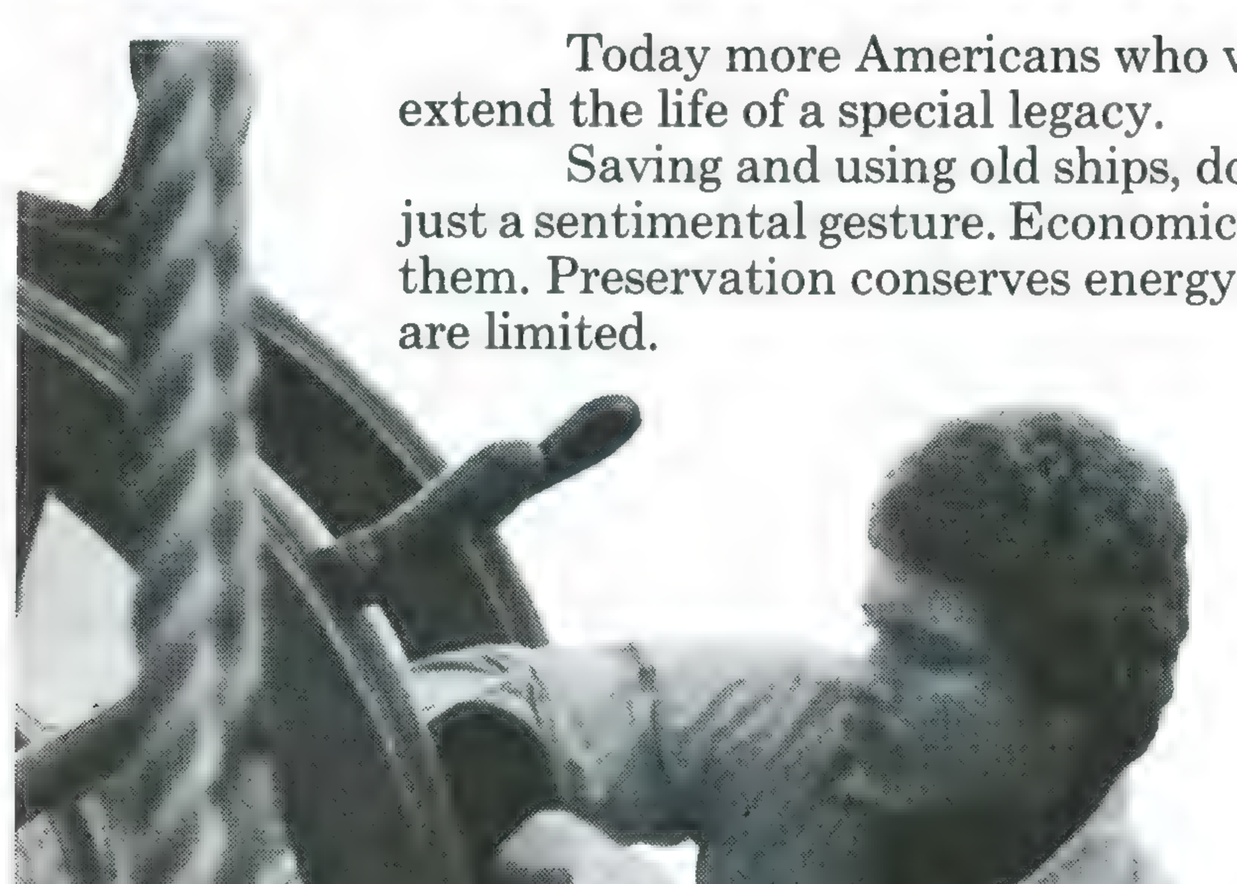
LIBERTY HOUSE OF HAWAII
AN Amfac COMPANY

Available at these fine specialty stores, members of Robert J. Levine Associates, Inc. Resident Buying Office—570 Seventh Avenue, New York, NY 10018:

BON PRIX, West End, NJ ▪ EUGENIE ANN, Denver, CO ▪ EVELYN'S ORIGINALS, Jenkintown, PA ▪ GUS MAYER, Birmingham, AL ▪ HAFTERS, INC., Greenville, MS ▪ HAAS-KASSEL, Forest Hills, NY ▪ JACK KRAWCHECK, Charleston, SC ▪ JEAN STOFF, Merrick, NY ▪ JULIE'S BOTTEGA, Bala Cynwyd, PA ▪ NAMEDROPPER, Pittsburgh, PA ▪ MARSHALL ROUSSO, Las Vegas, NV ▪ NISSIM, New York, NY ▪ NORMAN'S, Atlanta, GA ▪ NORMART FURS, Fresno, CA ▪ POTPOURRI, Zionsville, NY ▪ PANACHE, Winter Park, FL ▪ RONETTE'S, Ventnor, NJ ▪ THE RED GARTER, Baltimore, MD ▪ S.H. MULDOON, Lake Worth, FL ▪ SAEEDA, Beverly Hills, CA ▪ SARA INTERNATIONAL, La Jolla, CA ▪ SIGNATURE J, Albuquerque, NM ▪ SHOP FOR PAPPAGALLO, Charlottesville, VA ▪ ST. TROPEZ, Palo Alto & Cupertino, CA ▪ TRILLIUM, Lutherville, MD ▪ VILLAGE COUTURE, Woodmere Village, OH ▪ WEST 57- The Falls & Mayfair in the Grove, Miami, FL

HELENE SIDEL INC. ▪ 530 SEVENTH AVENUE ▪ NEW YORK, NEW YORK ▪ 10018 ▪ 212-354-0024

There's a lot worth saving in this country.



Today more Americans who value the best of yesterday are working to extend the life of a special legacy.

Saving and using old ships, docks and urban waterfront areas is more than just a sentimental gesture. Economically it makes good sense to restore and revitalize them. Preservation conserves energy and materials at a time when our resources are limited.

We can also appreciate the artistry and design of our historic maritime resources, which are as much a part of our unique culture as the art and music we have given the world.

The National Trust for Historic Preservation—in cities, towns, and neighborhoods—is helping to keep our architectural and maritime heritage alive for us and for our children.

Help preserve what's worth saving in your community. Contact the National Trust, P.O. Box 2800, Washington, D.C. 20013.

National Trust for Historic Preservation

Preservation builds the nation

Come Back to the Blonde you were born to be.

Come back to the look
nature meant you to have.
Blonde...Alive...Joyous.
Come back with Born Blonde,®
the tenderest blonding from Clairol.
Clairol, of course.
Who would know blonde better?
Even if you weren't blonde as a child,
Born Blonde will take you
to a gorgeous grown-up blonde.
Come back to the look
that's rightfully yours.
Come back to beautiful.

The Tenderest Blonding
From Clairol.

The man hunched forward, gazing intently at the caged tiger.

Mr. Soo-Hoo's Children.

Sunlight skittered down the rake handle as the zoo groundkeeper swept up leaves. As I watched him work, I slowly became aware of a bespectacled older gentleman sitting at the end of the park bench. The man was hunched forward, gazing intently at the caged tiger. And his face held the most dazzling, singularly happy expression I think I've ever seen.

The groundsman noticed my reaction and sidled over to me. "See you discovered Mr. Soo-Hoo," he whispered. "He's special, that one."

"Whaddya mean, 'special'?" I asked.

"Donated most of the animals in this part of the zoo."

"Only seven over here, actually," piped in the reedy, clear voice of the old gentleman. He'd overheard us.

Then he explained. "You see, I've loved animals for many years. All my spare time I've spent reading... studying... learning about animals. At the factory where I worked, I used to buy U.S. Savings Bonds. One every payday. One day I counted, and I had all this money piled up and nothing to do with it. So I decided to help the zoo."

As he talked on, I learned that his contributions over the years had given the zoo two Siberian tigers, baby gorillas, a jaguar, chimpanzees, cheetahs and sundry other rare and exotic species. He told how, when the animals were small, the zoo keepers would let him in the cages to visit his "children." He plucked a bent-edged, slightly floppy photo from his billfold. It was a picture of him and Bwana the gorilla sitting side by side at the water trough.

"Now, they are too old—and *I* am too old—to visit inside." He smiled again, and that beatific expression settled on his face. "But you see," he said, "I still think of all of them... as *my* family."

And you know something? Now I do, too.

No matter what your dreams are, U.S. Savings Bonds can help make them come true. So sign up now for the Payroll Savings Plan at work, or the Bond-a-Month Plan where you save.

Take stock in America.

UNITED STATES SAVINGS BONDS

Ad Council A public service of this publication and The Advertising Council.

NUTRIBEL
Means Beautiful Nourishment

Now Lancôme gives your skin nourishment all day...everyday...with new Nutribel Nourishing Emulsion. Nutribel gives your skin renewed elasticity. Beautiful new life.

Nutribel contains Vitamin F*, an essential nutrient for supple, young-looking skin. Nutribel with its unique emulsion of Jojoba Oil and selected moisture agents takes Vitamin F* directly into your skin. Then maintains it there, to give your skin all the nourishment ...all the renewed life it needs. Everyday.

This is why Lancôme can say that Nutribel means beautiful nourishment.

New today from LANCÔME
PARIS

*Linoleic Acid

You'll look great together.
She's holding the
original Lou Taylor signature handbag.
She's also holding
the original Lou Taylor.
Lou Taylor, Inc.®
330 Fifth Avenue New York, NY 10001
At fine stores everywhere.
Lou Taylor Handbags

YOU & LOU

ADDED TOUCH
Pittsburg, Pa

AQUARIUS
Aruba
Curaçao

BARNEY'S
New York, N.Y.

CAROL and MARY
Hawaji

CHARLES GALLAY
Beverly Hills, Ca

CHEZ CATHERINE
Palm Beach, Fl

ELEONOR KEESHAN
Los Angeles, Ca

FAWZI
Boston, Ma

FERRARI
Caracas

HATTIE
Birmingham, Mi

HIRSHLEIFER'S
Forest Hills, N.Y.
Manasset, N.Y.

HOLT RENFREW
Canada

I. MAGNIN
San Francisco, Ca

JULIUS CLOTHING
Sacramento, Ca

LILLY SIMON
Canada

LINA LEE
Beverly Hills, Ca

LION IN THE SUN
Virgin Islands

LOU LATTIMORE
Dallas, Tx

MARTHA
Palm Beach, Fl
Bal Harbour, Fl

NEIMAN MARCUS
Houston, Tx
Washington, Dc

PONTI
Caracas

STANLEY KORSHAK
Chicago, Il

ULTIMO
Chicago, Il

WILKES BASHFORD
San Francisco, Ca

GIANFRANCO FERRE

Telex DE MAL - I - 213643

BOUTIQUES Gianfranco Ferre

VIA SPIGA 32
Milano

VIA BORGOGNONA 42 B
Roma

RUE DU RHÔNE 21
Ginevra

HAZELTON LANES
Ontario

at BERGDORF GOODMAN
New York

at SAKS FIFTH AVENUE
New York

at SWANK SHOP
Hong Kong

at LA ROMANA
St. Maarten
(Netherlands Antilles)

at SEIBU IKEBUKURO
Tokio

at SEIBU SHIBUYA
Tokio

Foto GianPaolo Barbieri

GIANFRANCO

FERRE

CHEZ CATHERINE

Hazelton Lanes . Ontario

210 Worth Ave. Palm Beach

GIANFRANCO

FERRE

Carol & Mary

HAWAII

IMPORTED
BY APPOINTMENT TO
HIS EXCELLENCY
THE LATE EARL OF ATHLONE
Seagram's
V.O.
CANADIAN WHISKY
A BLEND
OF CANADA'S FINEST
STILLED, AGED, BLENDED AND
THE SUPERVISION OF THE CANAD
PORTED BY SEAGRAM DISTILLER
THIS WHISKY IS SIX Y
BLENDED AND BOTTLED
JOSEPH E SEAGRAM &
ONTARIO CANADA
750 ML
86 8 PROOF
TILLED IN CA
Taste!
Whether you mix it in a whisky sour, or pour it on the rocks, you'll see
why more V.O. is bought than any other imported distilled spirit in America.
More than any Scotch, Canadian, Rum, Gin, Vodka or Tequila.
VO
Enjoy our quality in moderation.
CANADIAN WHISKY. A BLEND OF CANADA'S FINEST WHISKIES.
6 YEARS OLD. 86.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.

Talking about... TV

A newsman tuned in to the temper of our times...and a butler who rules with imperial charm

By Gloria Emerson

"This frightful day," Dan Rather said last May when Pope John Paul II was shot in St. Peter's Square. Rather went on to say of the Pope that until that afternoon the "greatest threat to his safety seemed to come from love," as crowds broke through the barriers to reach him. He spoke of that assassination attempt, as he had of an earlier one on the life of President Reagan, in his usual intense, clipped, quite fast manner of speaking, sometimes using the language in an austere, elegant way. In the babble and din of television, the waves of forced joviality imposed on us, the constant misuse of words or complete ignorance of the idiom—Jane Pauley, for example, described the Pope as "working the crowd" before being struck, as if he were a politician out to get Vatican votes—Mr. Rather cuts an unusual figure. He is not cozy, calming, comforting, and cheerful as was his predecessor, Walter Cronkite. Some of us have not missed Mr. Cronkite's kindly, patriarchal presence at all and Dan Rather, wiry, somewhat abrasive, so dark-eyed and solemn, seems ideally suited to the peculiar unpredictability of our times. He couldn't sedate us if he tried. But I, for one, do not want to be pacified by the evening news, I want only the first rough draft of the perilous events that are happening. Some people really want a little love, or a big dose of hope, with the network evening news; but that is what David Hartman of *Good Morning America* is paid to provide.

There are rumblings that Rather is not the man for his job, that he doesn't smile enough (I suspect he was told to grin, and simply cannot comply, at the end of *The CBS Evening News*); he looks worried or slightly angry. But I look worried and slightly angry, too, during the evening news. Love should be left to *The Brady Bunch.* Because he is not a cheerful-looking man, Mr. Rather is peculiarly suited to sorrowful stories of which there is no shortage; and he has the words to introduce them, the urgency in his eyes and voice to make us take heed. "It's not just a fight to the death in Northern Ireland, the battle goes right to the grave and beyond . . . " he said, after the second IRA prisoner had died by refusing food.

Gerald M. Goldhaber, president of the New York research firm founded by the late Marshall McLuhan, recently wrote: "The paradox of network news is that the success of the show has far less to do with its informational content than with the charisma of the personalities who bring us the news. . . . Charisma—leadership derived through personality—addresses a basic emotional need of the audience." Based on the firm's research, Goldhaber claims that Rather "has a great deal of charisma, but it's the wrong kind for his role and time slot." There was also confusion on "the mystical rating he received on sexuality." Viewers were uncertain about his activity ("Is he married?" "Why is his wedding ring on his second finger?").

"THERE ARE RUMBLINGS THAT RATHER DOESN'T SMILE ENOUGH"

Mr. Rather should not worry about all this, or about how his wife, Jean, might feel about those viewers who want to know about *her.* Americans concerned about the growing defense budget, the Moral Majority, or war in the Middle East, do not have Mrs. Rather on their minds, or where a wedding ring is worn, when they tune to CBS at night.

How the butler does it

We will probably not again see the likes of Hudson, the severe, loyal Scottish butler of *Upstairs, Downstairs;* but now CBS has given us a British butler named Brentwood in a comedy called *The Two of Us.* Though hardly made of Hudson's clay, Brentwood nonetheless has a certain imperial charm. Skillfully played by Peter Cook of *Beyond the Fringe* and *Bedazzled* fame (Cook, *left,* with *Two of Us* cast), Brentwood is a tall fellow with regal eyebrows who works for a pleasant woman, Nan Gallagher (Mimi Kennedy), who has her own mid-morning talk show, a young daughter, a brownstone house, and an agent named Cubby. Brentwood does not let his employer open the door because, he says, she lets in everybody. His fiercely anti-Irish sentiments, which could be offensive, are softened by his employer who tells him she is Irish. "I'll bear that in mind," says Brentwood icily.

American ingenuity...a major fashion force around the world. Abounding with self-confidence, but never overpowering. And the designers that have captured that unique American perspective... Christian Dior, Frederick Sport, Albert Nipon,

Calvin Klein, Anne Klein and Blassport by Bill Blass. This season, for all that is new and wonderful, join us in this celebration of American style.

Higbee's

Don't make your mail come looking for you.

If you don't notify everybody at least one month before you move, some of your favorite mail may spend a lot of time looking for your new address.

Just pick up a Change-of-Address Kit at the Post Office. Moving should be an enjoyable experience. But it won't be fun if your mail is left behind.

Let everybody know where you're moving to.

© USPS 1981

RONIN GALLERY

605 Madison Ave. (57th-58th Sts.)
New York, New York 10022
(212) 688-0188

The largest selection of fine 17th-20th Century Japanese woodblock prints in the U.S.

RONIN GALLERY 605 Madison Avenue, New York, N.Y. 10022

☐ Enclosed please find $2.00 for your special color Christmas poster and publication brochure.

☐ Enclosed please find $15.00pp for the full color poster "Woman Combing Her Hair" by Goyo (17" × 21"). NYS residents add applicable sales tax. V-9/81

Name _____

Address _____

City _____ State _____ Zip _____

WOMEN NOW

Q. & A. with a medical expert: modern ways to change your body

V. Michael Hogan, M.D., talks about latest techniques in cosmetic surgery

EDITOR'S NOTE: *Vogue brought women from fourteen U.S. cities to join four New York City experts in a dialogue on key concerns. Here, answers to questions they asked at our symposium from a top plastic surgeon; for more from Dr. Hogan and the other panelists, details about the women, see pages 512-517.*

Jane Cowles: We hear about silicone injections, and everybody is not able to do them, and the collagen injections are not always successful; what about forehead lines?

Dr. Hogan: Well, forehead lines of course are not interpreted as aging lines. It's not the same as the jowls and the neck, and there are many young women who have forehead lines and the rest of the face looks terrific. Very often, forehead lines develop in someone needing an eyelid lift who in trying to keep the lids raised starts to develop forehead lines; and so it's important for those people to get their upper eyelids done.

As far as the treatment modality, silicone has been around a long time. My feeling about it at the present time is that it should be used in small amounts and in restricted areas. I don't use it myself.

Silicone works by ballooning the tissues. As you stretch the tissues, they never quite come back to where they were; so, in a sense, you're compelled to have repeat treatments. Every couple of years, you go back in for a little more silicone. If it's not done correctly, you can wind up looking like a chipmunk. In a certain percentage of cases, gravity causes the silicone to migrate and wind up down around your chin four or five years later; and it's impossible to get out because it's mixed up with the nerves.

Silicone circulates through the bloodstream and down into the liver and heart and kidneys, it doesn't seem to be doing anything, just sort of lying there quietly; but it's not something that I would particularly like all over my body.

Collagen has been around a long time; it's not as if it were a new discovery. Its use as a liquid is what's new. It's an animal protein; and when it's given, it works in several different ways. Again, it balloons the tissues, it fills in the crevices and the valleys. The question is, does it stay there? It stays there when it becomes a scaffold for your own tissue. In the ideal situation, your own tissue grows into it and takes its place, then you're fine; but the percentage of times that the collagen is absorbed totally and actually invaded by your own tissue and remains permanently has not to my satisfaction been disclosed—20, 40, 60 percent? There is also a potential for allergic reaction to the collagen. My advice to patients is wait, let's get a little more information about collagen, see where we're at.

The last thing I want to discuss is a newer surgical technique called the forehead method, and it's an operation that basically developed from our approach to cranial facial surgery for deformed faces, where we move the eyes that are in the side of the head to the middle; to get to them, we have to make a flap across the top of the head and we literally skin the whole thing down just like an Indian, right down to the eyebrows. We see the muscle underneath the flap that's responsible for the wrinkling and we're able to attack it directly, and then we can sew the flap back up again and trim off whatever the excess skin is—it can be anywhere from a centimeter to two, half-inch to an inch. It doesn't totally eliminate the lines, but it's somewhere between 60 to 70 percent.

There are indications for this procedure. Besides the forehead lines, it is also for people who have heavy brows to reduce them. I don't like to make incisions above the eyebrow, I think they're visible; that's one way to do it, but I think the forehead method is a better way. However, you really can't do the forehead method on people with high hairlines, because you start pulling the hairline back pretty far and give an impression of baldness.

Karen Anderegg, Vogue: Is there one skin type that takes better to a face-lift than another?

Dr. Hogan: Not really. Redhead skin, translucent skin, will stay pinker longer after surgery, that's about the only difference. There's certainly a difference in chemosurgery of the skin, or dermabrasion of the skin; that's a big difference. Brunettes or olive-skinned women have a much higher chance of pigmentation problems after either of these procedures, but the redhead is the one who heals slowly with pink skin and scars that take a long time; but, as far as the effect of the face-lift, it's pulled up just as tightly, the eyes look just as good.

Beverly Gandy: Can you tell us a little bit more about dermabrasion?

Dr. Hogan: Cosmetic surgery really is designed to get rid of the folds. No matter how hard I pull, I don't get rid of the design in the fabric; and the skin, as you get older, begins to get little fine lines. Even though you've gotten rid of the jowls and pulled up all the extra skin, the fine lines often remain, especially on the upper lip, so you have to approach those directly. And two treatments are chemosurgery and dermabrasion.

Now, using a chemical on the skin just goes against my grain. It's easy to do; you literally just stick a paintbrush in a bottle and paint it on the face. Microscopically we know that the chemical penetrates *(Continued on page 207)*

EVAN-PICONE PETITES. CLOTHES THAT WORK.

©1981 Evan-Picone

& Co. A Norton Simon Inc. Company. Available

Go for baroque in
Renaissance
Colors.
Raphael Red.
Venetian Violet.
Tuscan Bronze.
Color with
all the passion
and pageantry
of the Renaissance.
Shades of the
glorious past
reborn in
WHIPPED CREME™
Cosmetics for
lips, face and eyes by
MAX FACTOR
Don't you love being a
Renaissance Woman?

collage make-up simplified

by BONNE BELL

Collage. A basic make-up system that tells you which base, blush, lipstick and eye make-up are right for you. Collage is everything you need. And now there are three new helpers. Collage. Because there's never enough time in the day.

New Long-lasting Powder Blush
New Waterproof Mascara
New Double Ended (2 shades) Eye Pencil

WHEN YOU'RE WELL CARED FOR IT SHOWS

© Bonne Bell, Inc. 1981

(Continued from page 202)

all layers of the skin, and on some people will actually dissolve some of the fat under the skin, so that there's a degree of unpredictability about the chemical peeling that I don't like, it doesn't appeal to me. Also, in an upper-lip situation, which is the most common one, the problem is in a limited area; but we do chemical peels and dermabrasions in geographic areas because they're less likely to call attention to themselves that way.

Now, with a chemical peel, you cook one area probably not deeply enough and another area probably too much, so that you have a sharper line of demarcation between the normal skin and the chemical peel. If you are able to do a dermabrasion—and it does require a technique, you have to know how to do it—you have much more flexibility. You go a little deeper along one part and be more superficial along another part, and you can blend things in much better.

So I prefer the dermabrasion, I feel it gives me more flexibility, I feel that the degree of the pigmentation problems is much less. However, other plastic surgeons might disagree.

Marie Inniss: How long does a face-lift last and what are some of the steps you should go through in finding a good cosmetic surgeon?

Dr. Hogan: The face-lift, up until about five years ago, has been simply a skin-operation; and what we did was underline the skin, pull it up, cut off the excess, and sew it down.

About five or six years ago, we started attacking the patients who had poor results, the ones for example who had heavy fat necks. We started making an additional incision under the chin in addition to the face-lift incision and began to clean all the fat out of the neck. This made a dramatic improvement in people who heretofore had rather modest results. And then we approached the people who had strings or cords in their neck, very thin people. These cords are the result of a platysma muscle, which is a very thin muscle that covers the front of the neck. In a horse, it's what shakes the flies off the neck; but humans don't really need it. We decided we could divide that muscle and, by doing that, we could eliminate those cords.

So when we talk about how long a face-lift lasts, we have to talk about what kind of face-lift we're doing on what group of patients. The simple face-lift, just the skin, which I still feel is very useful in people who don't have neck fat, who don't have neck cords, who just have jowls and a little loose skin, should last you about seven to eight years.

The face-lift that removes the fat on the neck and restores the jawline would probably last you eight or nine years, and I would say the same if you included the platysmal procedure as well. The new face-lifts seem to last a lot longer, repairing a lot more damage. There's also more of a postoperative recovery period—there's more swelling, there are more temporary lumps under the neck, temporary lumps on the face where the fat has been removed, and it takes sometimes several months for those to clear up and go away.

As far as finding a good doctor, well, there are people around the country who are doing the newer surgery; so, if you have a fat neck, you want to wind up in their hands, you don't want to wind up with *(Continued on page 208)*

Beautiful Lingerie!

A luxurious catalogue of lacy teddies, camisoles & tap pants, French bra & bikini sets, elegant gowns, kimonos. . . & much much more.

Victoria's Secret
designer lingerie

Send $3 for catalogue to Dept. VO-09, Box 31442, San Francisco 94131
Boutiques in San Francisco, Palo Alto & Cupertino, California

What the well-dressed woman wears.

Where the well-dressed woman shops.

The Talbots Fall Catalog is filled with timeless sportswear, dresses, shoes and accessories. To order, or for a free subscription to our catalog, call toll-free ***800-225-8200*** *(in Mass. call 800-232-8181). Or write The Talbots, Dept. QL, Hingham, MA 02043.*

Please send____Jackets @ $124
___Shirts @ $58____Skirts @ $70
Indicate size and color
Name
Street
City
State_____Zip
Amer. Ex. ☐ M/C ☐ DC ☐ VISA ☐
Check or Money Order ☐
Card No. *Exp. Date*

Please add $3 for postage and handling. Residents of CT, NY, D.C. and MD, please add applicable sales tax.

The Talbots
Call or write for the store nearest you.

(Continued from page 207)

somebody who's still doing traditional things.

You have to inquire and it's fair to ask about a plastic surgeon, what is he doing, what kind of surgery, does he believe in these new procedures? There are some surgeons who will be negative about the platysma-muscle operation, perhaps they have had some bad experience with it; that doesn't negate the operation, it may have been used on the wrong patient, it may not have been done quite properly.

Your best recommendation is finding a doctor who has some reconstructive component to his training. Then, ask people you know who had the work done and seem to have survived well. I would say 85 percent of my practice is patient referral, and I think that's probably true of most plastic surgeons.

Virginia Austin: Would you talk a little bit about eyes?

Dr. Hogan: Well, eye surgery is one of the best operations we do. The scars are virtually invisible. We do a lot of it just in same-day surgery now, where you just walk in and walk out a few hours later; you just have some ice compresses on your eyes for twenty-four hours, stitches are all out in four or five days, they'll let you use makeup a week after surgery, and by two weeks you're looking pretty good. The incision on the upper lid is in the natural crease of the upper lid. The incision on the lower lid is very tight to the lower eyelash, so it's not down on the lid; it mimics the natural line you have there. You really don't have to worry about eyelid scars.

The only trap that I know of in the lower lid is when the bone under the eye, what we call the intraorbital rim, is very prominent, and it's misinterpreted on a casual examination as fat. Then if the surgeon goes in and removes the fat above that, you really do get a scalloped effect. That's a mistake. Many deep-set eyes don't have the bone, they just have a big ball of fat here, so it's a question of diagnosis.

Beverly Gandy: How long does an operation for eyes last and can it be done again?

Dr. Hogan: The eyelid operation lasts ten years. I think it is the best anti-aging procedure we do. At the end of ten years, very often you may not need anything, particularly around the lower lids. The fat around the lower lids is a special kind of fat that's designed to protect the eyeball. It doesn't go up and down with weight loss, and you don't add fat to it later on in life. It's like a sponge; and very often when you lie down at night, all the fluid comes up into your head, and when you wake up in the morning your eyes are puffy. Then, as you stand up during the day, the fluid starts to drain out again. Once the eyelid fat is gone, there's no place for this fluid to go to, so you look good even when you're sick.

It's a good operation, it lasts about ten years. At the end of ten years, all you need is a little trim of the upper eyelid skin to keep going. I don't think it really has to be done more than twice, at the most three times; but every time you operate on the eyelid, you change the nature and quality of the skin a little bit, and it can become more cellophane-like and it can become more wrinkly. Even though the folds are gone, the quality of the skin can suggest old age, so you have to be careful not to make that kind of trade-off, to get rid of the folds but still look older anyway.

Karen Anderegg: What's the general investment in the operations?

Dr. Hogan: Well, it's much more expensive on the East Coast than the West Coast. I would say that there is some variation in face-lifts, whether the surgeon is going to do the regular face-lift, which we talked about, or whether he's going to do the more extensive face-lift, which adds an additional hour or so to the procedure. And I would say that the face-lift fees run anywhere from $3000 to $7000, and the eyelid surgery runs anywhere from $2000 to $4000.

Shirley Lord, Vogue: How does weight loss affect face-lift surgery?

Dr. Hogan: As far as weight goes, you have to be realistic. Weight has nothing to do with eyelids: it has a lot to do with the face. If a patient is going to lose weight, then she should definitely do it before surgery and do it in a way that she's not on a diet when she comes in for surgery. She should have stopped the diet at least a month before surgery, so that she's on a plateau and her protein balance is good.

We don't like to see people who have been in the sun for a week or so before surgery, because the sun increases the blood supply to the skin, and they're going to bleed a lot more during the surgery and cause more problems; so we say, no sun for a couple of weeks.

Patricia Graves: Is there a tummy tuck now, to have when your tummy sticks out and exercise doesn't bring it in?

Dr. Hogan: The tummy surgery is basically for skin, it's not for fat. We make a Pfannenstiel incision across the bottom, we unbutton the belly button and move it up a little higher, pull the skin like a shade, trim it off and sew it down; that's all there is to it. But we're not doing it for fat, we're doing it for extra skin. People who have lost a lot of weight may have an apron of skin hanging over; so, if you have a good tight abdomen and you have loose skin, then you're a candidate for the abdominal plasty, and usually you'll just wind up with the low Pfannenstiel incision, or an incision that goes across the abdomen, lower part, below the bikini line.

Shirley Lord: What about buttock lifts?

Dr. Hogan: Well, buttock lifts and bottom lifts may leave bad scars in a percentage of patients. When we do do it, it's after several interviews with a patient and a drawing of where the scars are going to be. Now, the contour under a body stocking or something like that is going to be a lot better; the problem is in the nude.

Karen Anderegg: Is there such a thing as a hand-lift?

Dr. Hogan: No.

Dancy Duffus: What about the underarms?

Dr. Hogan: I've done that a few times but I select the cases very, very carefully. It should not be done for fat arms, it should be done for the batwing arm. Again, it's a problem of skin, but you wind up with an incision that begins with axilla and goes all the way down the inside of the arm to the elbow, and it must be placed just exactly correctly. You can't quite see it from behind and you can't quite see it from the front, but it's only for thin, thin, thin skin. If there's any fat on the skin, I won't do that operation. ▽

Givenchy SPORT

Available at these fine stores:

ALABAMA
Florence ..... Fran's
Tuscaloosa ..... Rick's

CALIFORNIA
Eureka ..... The 3 of Us

FLORIDA
Boca Raton ..... Deborah's
Boca Raton ..... Jeannie's
Bradenton ..... Lynelle
Fort Walton Beach ..... Smith's Town Shop
Longwood ..... Jacobson's of Florida
Miami Lakes ..... Village Bazaar
North Miami ..... M.R. Sales "The Place"
Ocala ..... Belk-Lindsey
Panama City Beach ..... Smith's Beach Shop
Sarasota ..... Village Store
Venice ..... B.W. Francis

GEORGIA
Americus ..... Jason's
Columbus ..... Matthew's on Wynnton

ILLINOIS
Champaign ..... La Boutique
Chicago ..... Lee's Clothes Closet
Chicago ..... The Looking Glass
De Kalb ..... Eileen's
Dundee ..... Beatrice Dorsey
Elmwood Park ..... De Marco's
Galesburg ..... Maurita Dale
Kankakee ..... Bon Marche
Peoria ..... Brom's
Salem ..... Fashions by Betsy
Wheaton ..... Nella's

INDIANA
Fort Wayne ..... Anna Marie's
Indianapolis ..... Claypool Dress Shop
Vincennes ..... French Barn

IOWA
Des Moines ..... Madeline Sheppard, Ltd.
Fort Dodge ..... Svana's Imports
Sioux City ..... Jean's

KANSAS
Liberal ..... Something Special

KENTUCKY
Pikeville ..... Ladies Boutique

LOUISIANA
Baton Rouge ..... Bal Harbour Boutique

MICHIGAN
Dearborn ..... Muirhead's
Grand Rapids ..... Sylvia's
Grosse Pointe ..... Margaret Diamond
Lansing ..... Maurice's
Muskegon ..... Friend's
Saginaw ..... Amy's
Southfield ..... Sherri's

MINNESOTA
Bemidji ..... O'Meara's
Edina ..... Hager of the Edina
Rosedale Center in Roseville ..... Mandel's

MISSOURI
Washington ..... Kennedy's

NEW JERSEY
Short Hills ..... Tina Davis

NORTH DAKOTA
Fargo ..... Mandel's

OHIO
Canton ..... Maxine's
Cincinnati ..... Jean's
Columbus ..... House of Fashion

OKLAHOMA
Anadarko ..... The Green Apple
Muskogee ..... Elegant Touch
Ponca City ..... Bernard's

PENNSYLVANIA
Pittsburgh ..... Oliver Shop

PUERTO RICO
San Juan ..... Chez Bamboo

TENNESSEE
Antioch ..... White Peacock
Bristol ..... Carmen's
Cookeville ..... Lanya's
Goodlesville ..... Kimberly's Fashions
Johnson City ..... Matilda Paty's
Knoxville ..... Lionesse Shop

TEXAS
Austin ..... Clift's
Brownsville ..... Joy Lee
Houston ..... Max Boutique
Houston ..... Esther Wolf
Houston ..... Walter Pye's
Waco ..... Classique—B & B Sporting Goods

WASHINGTON
Anacortes ..... Capsante Marine
Mercer Island ..... Staircase
Pasco ..... Young's of Pasco
Sequim ..... The Tulip Tree
Tacoma ..... Marilyn's Fashion World

Givenchy Sport for Talbott, 1407 B'way, N.Y. 10018

A renaissance of elegance expressed in soft French blues. Featured at the fine stores listed on the opposite page.

dynamite
footwear
At Bloomingdale's • Bullock's • Hudson's • Macy's, New York • May Company, California, and other fine stores.

SAINT LAURENT
rive gauche

Photographed by Helmut Newton

ATLANTA, GA
Lenox Square
(404) 233-1628

BAL HARBOUR, FL
Martha Bal Harbour
(305) 865-7501

BASKING RIDGE, NJ
Eleganza
(201) 376-2129

BEVERLY HILLS, CA
338 North Rodeo Drive
(213) 275-4571

I. Magnin
(213) 271-2134

BIRMINGHAM, MI
Hattie
(313) 645-5755

BOSTON, MA
Saks Fifth Avenue
(617) 262-8500

CHARLOTTE, NC
Montaldo's
(704) 333-5181

CHESTNUT HILL, MA
Bloomingdale's
(617) 965-1400

CHEVY CHASE, MD
5516 Wisconsin Avenue
(301) 656-8868

Saks Fifth Avenue
(301) 657-9000

CHICAGO, IL
I. Magnin
(312) 751-0500

Saks Fifth Avenue
(312) 944-6500

CLEVELAND, OH
Halle's
(216) 621-2700

COCONUT GROVE, FL
Mayfair in the Grove
(305) 443-6768

COLUMBUS, OH
Halle's
(614) 228-6011

DALLAS, TX
Sakowitz Lover's Lane
(214) 691-2853

DENVER, CO
Montaldo's
(303) 629-1111

FORT LAUDERDALE, FL
The Galleria
(Soon to open)

FORT WORTH, TX
Neiman-Marcus
(817) 738-3581

HOUSTON, TX
Sakowitz Post Oak
(713) 877-8888

Sakowitz
(713) 759-1111

JACKSONVILLE, FL
Barton/Sligh's
(904) 353-7431

KANSAS CITY, MO
Woolf Brothers
(816) 221-7500

KENSINGTON, MD
White Flint Mall
(301) 770-1133

LOS ANGELES, CA
I. Magnin
(213) 387-4111

MANHASSET, NY
2032 Northern Boulevard
(516) 365-7250

MINNEAPOLIS, MN
Dayton's
(612) 375-2111

NEWPORT BEACH, CA
Neiman-Marcus
(714) 759-1900

NEW YORK, NY
855 Madison Avenue
(212) 988-3821

Bergdorf Goodman
(212) 753-7300

Bloomingdale's
(212) 223-6509

Saks Fifth Avenue
(212) 753-4000

NORTHBROOK, IL
Neiman-Marcus
(312) 564-0300

OAK BROOK, IL
Oak Brook Center Mall
(312) 654-2020

OKLAHOMA CITY, OK
Balliet's Inc.
(405) 848-7811

PALM BEACH, FL
Esplanade
(305) 659-1260

PHILADELPHIA, PA
The Bourse
(215) 629-1155

PORTLAND, OR
Frederick and Nelson
(503) 228-8111

SAN ANTONIO, TX
Frost Bros.
(512) 226-7131

SAN FRANCISCO, CA
540 Sutter Street
(415) 397-7344

I. Magnin
(415) 362-2100

SCOTTSDALE, AZ
Sakowitz
(602) 994-9431

SEATTLE, WA
Frederick and Nelson
(206) 682-5500

SHORT HILLS, NJ
The Mall at Short Hills
(201) 467-4077

WASHINGTON, DC
600 New Hampshire Avenue
(202) 965-3555

SAINT LAURENT

rive gauche

SAINT LAURENT
rive gauche

SAINT LAUR
rive gauche

ENT

© 1981 Missoni Profumi S.p.A. MISSONI is a U.S. Trademark of Ottavio Missoni.

Do something colorful.

MISSONI

Parfum
Eau de Toilette

Milan
Paris
New York

Courrèges Boutiques

BEVERLY HILLS, California: 447 north rodeo drive—SCOTTSDALE, Arizona: 6900 east camelback road—CANADA: The Province of Ontario—HOUSTON, Texas: 1800 south post oak road—BAL HARBOUR, Florida: 9700 collins avenue—CHICAGO, Illinois: water tower place, 835 north michigan avenue—DALLAS, Texas: 81-83 highland park village—DALLAS, Texas: plaza of the americas, 650 north pearl—LAS VEGAS, Nevada: the fashion show, 3200 las vegas boulevard south—ST. THOMAS, Virgin Islands: palm passage—BOSTON, Massachusetts: the mall at chestnut hill—CANADA: The Province of Quebec—ATLANTA, Georgia: lenox square—COSTA MESA, California: south coast plaza—SAN FRANCISCO, California: 155 maiden lane—LA JOLLA, California: 1298 prospect street—PALM SPRINGS, California: 285 south palm canyon drive—WASHINGTON, DC: Saks-Jandel—HONOLULU, Hawaii: 317 waikiki shopping center—ST. MARTIN, French West Indies: Shore's Brothers—SEATTLE, Washington: 1518 sixth avenue—MINNEAPOLIS, Minnesota: Jackson Graves

NEW YORK, New York: 19 east 57th street—PALM BEACH, Florida: esplanade, 150 worth avenue—

urrēges

Patrick Demarchelier

HOW TO TAKE CARE OF YOUR EYES IN PLUM, TAUPE, COPPER, MOONROSE, MAUVE, SEAFOAM AND BANANA CREME.

For the most sensitive skin on your face, Almay eye cosmetics are probably the most gentle you can buy. Dermatologist-tested and totally hypo-allergenic, which means they've been screened for allergens and are 100% fragrance-free. Yet Almay has every shadow and liner you need to experiment to your heart's content.

So go ahead. Blend one, two, even three eye shadows. Mix plums and taupes, violets and grays. Line the top with slate and the bottom with indigo. Almay shadows come in every rich, luscious, subtle color you could wish. They're crease-resistant, wear beautifully for hours, and can be used wet or dry.

So make up your mind to take care of your eyes. Then, make up your eyes with Almay.

ALMAY
HYPO-ALLERGENIC

MAKE UP YOUR MIND BEFORE YOU MAKE UP YOUR FACE

©1981 Almay, Inc.

Goody® PRESENTS

WHAT'S NEW FOR YOUR HAIR-DO

A GRIPPING STORY ABOUT BARRETTES

Goody has a variety of beautiful looking barrettes that stay put!

Perfect for night or day. Choose from a full selection of designs, colors and sizes. Beautiful deep tone mock tortoise. Chic metallic and enamel finishes. And a rainbow of colors.

All with clasps specially designed to hold firmly in different types of hair.

For baby fine and thin hair, rely on our self-hinge clasp to hold gently but securely.

Hold more hair firmly but comfortably with our Stay-Tight® clasp.

Or, to hold thicker hair securely, our exclusive Goody-Matic™ clasp is ideal.

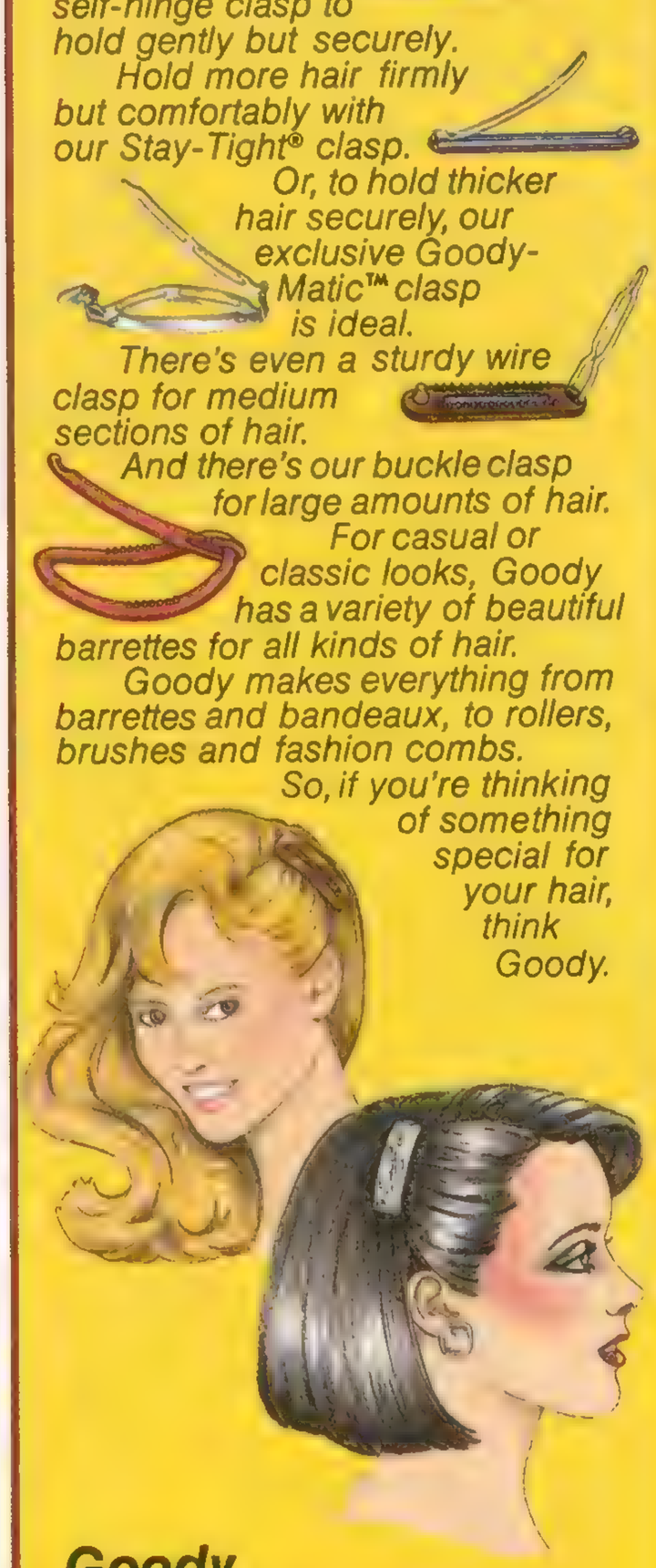
There's even a sturdy wire clasp for medium sections of hair.

And there's our buckle clasp for large amounts of hair.

For casual or classic looks, Goody has a variety of beautiful barrettes for all kinds of hair.

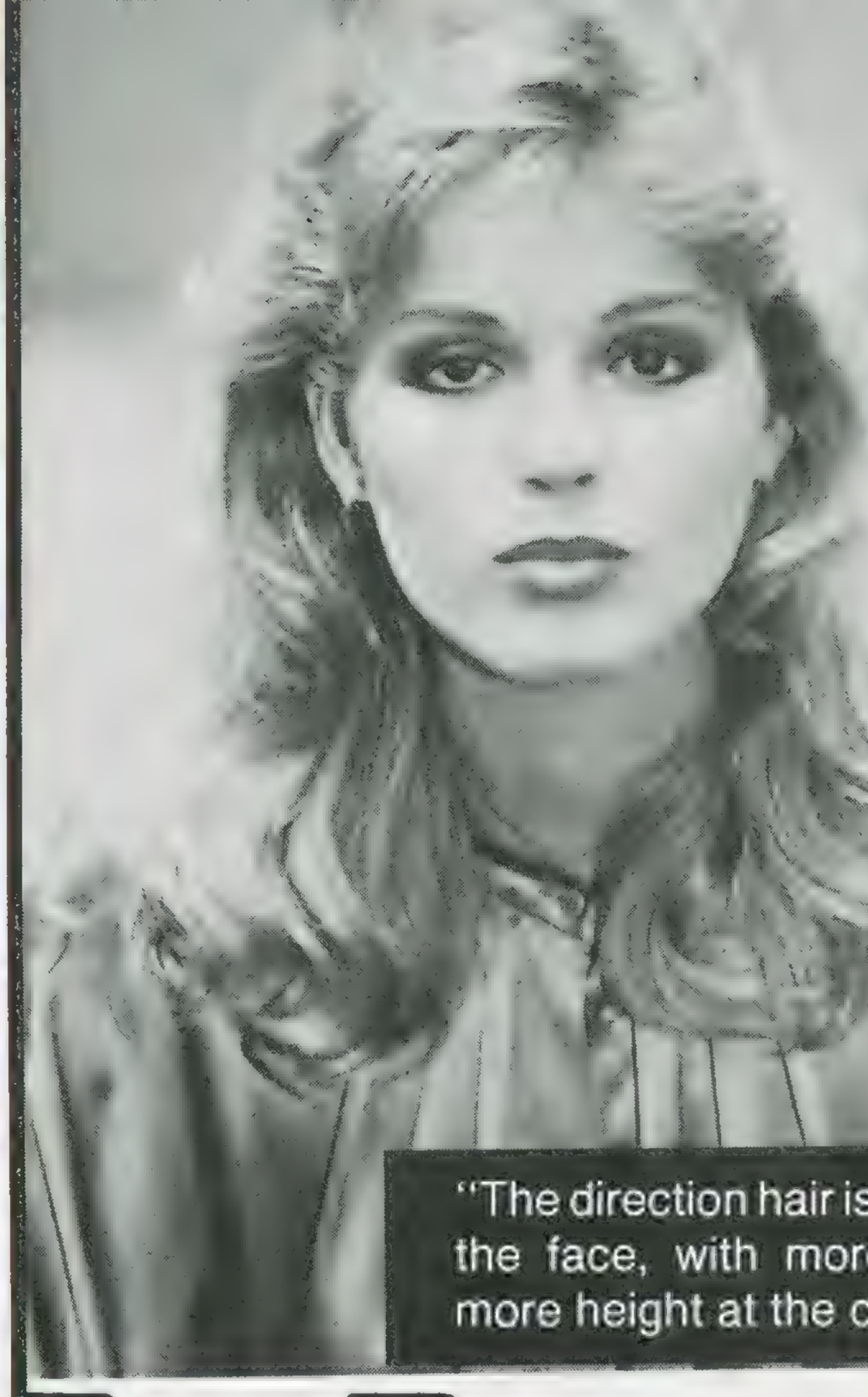
Goody makes everything from barrettes and bandeaux, to rollers, brushes and fashion combs.

So, if you're thinking of something special for your hair, think Goody.



Goody.
We make beautiful hair easier.™

Also available in Canada. © Goody Products, Inc. 1981



Hair Now

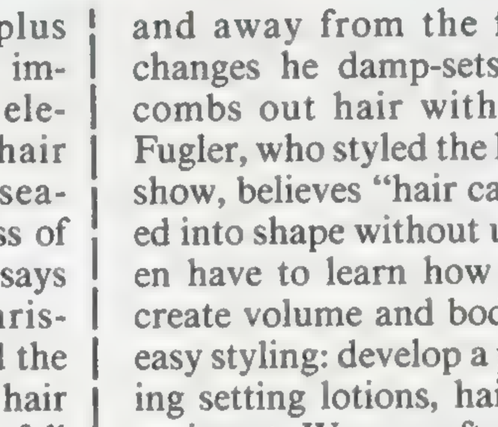
From the pros: fall/winter hair tips and trends...new styling techniques

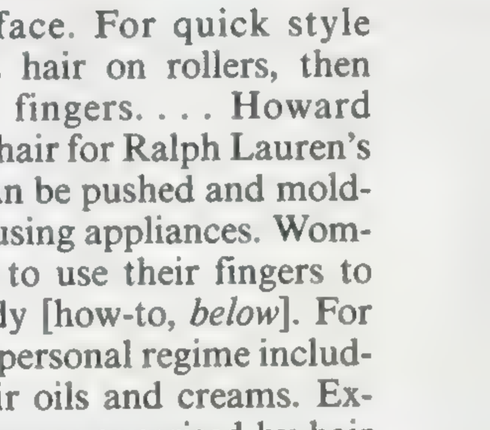
"The direction hair is taking is 'up,' away from the face, with more volume and fullness, more height at the crown"

Volume plus 'style' are important elements in hair looks this season—regardless of hair length," says hairstylist Christiaan, who styled the runway models' hair for Calvin Klein's fall show this year. "Volume can be achieved in several ways without teasing: cutting hair in different lengths; redirecting hair with hair oils or creams on the roots and pushing it upward with your fingers as it dries. Christiaan's newest hair "tool": an elastic headband used to style and redirect hair up and away from the face. For quick style changes he damp-sets hair on rollers, then combs out hair with fingers. . . . Howard Fugler, who styled the hair for Ralph Lauren's show, believes "hair can be pushed and molded into shape without using appliances. Women have to learn how to use their fingers to create volume and body [how-to, *below*]. For easy styling: develop a personal regime including setting lotions, hair oils and creams. Experiment. Women often are surprised by hair volume they didn't realize they had."

For women with very fine hair who want more body and texture: a "volume perm," where selected strands of hair (instead of the whole head) are treated, is the newest solution. It results in soft waves, added body. Available at the Louis-Guy D Salon, New York City.

"Fingerworks": styling hair without rollers, comb, or brush...





BOB HIEMSTRA

Simplest way of styling we've seen—using only your fingers to add fullness and body to hair. For slightly curly hair: take sections of damp hair, twist into individual curls, blow-dry using a diffuser *(above left)*, then release. Curl entire head, then use fingers to work curls into loose waves. . . . For straight hair: blow-dry sections of hair in direction opposite to the way hair falls *(above right)*. Another way, squeezing hair upward at roots while blow-drying to create volume. "These are easy and fast ways for any woman to style her hair," says Michael Gordon, of Bumble and Bumble Salon, New York City.

Photo, *above:* Calvin Klein blouse; details, last pages

THE MAIDENFORM WOMAN. YOU NEVER KNOW WHERE SHE'LL TURN UP.

Here she's found a real work of art: softly romantic Delectables.
This elegant seamless bra and matching bikini are silky satin tricot
with antique lace scalloping and a touch of shirring.
Choose the softcup or underwire (shown) in classically beautiful shades.
Bras from $8. Bikini $6.

Delectables® by Maidenform®

Prices are suggested retail. Prices higher in

Made with Antron III DuPont registered trademark. All Antron III® Nylon. Exclusive of

"I saw a cow once...and I didn't like him."
Capezio West™
For nearest retailer call toll free 1-800-251-3208; except in Tennessee call 1-615-444-5440
© Texas Boot Company 1981

MIKE KORWIN

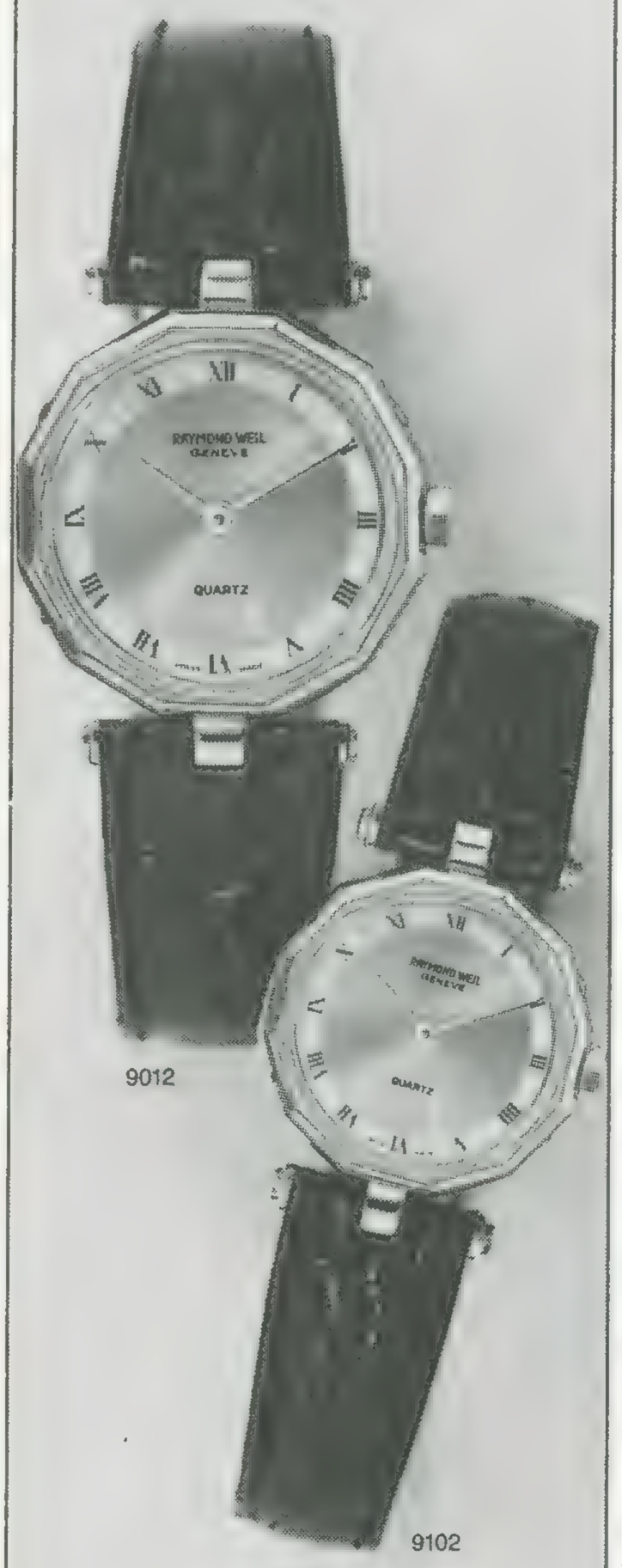
White hand-loomed knit
with Lurex® coin dots
Also available in black

Mike Korwin, 498 Seventh Avenue, New York, NY 10001

Lillie Rubin

THE PALM BEACHES BAL HARBOUR CORAL GABLES MIAMI HOLLYWOOD FT. LAUDERDALE POMPANO PLANTATION BOCA RATON ORLANDO CLEARWATER ALTAMONTE SPRINGS TAMPA ST. PETERSBURG JACKSONVILLE NEW ORLEANS BATON ROUGE CHATTANOOGA KNOXVILLE NASHVILLE MEMPHIS ATLANTA BIRMINGHAM MOBILE CHARLESTON GREENVILLE ASHEVILLE CHARLOTTE GREENSBORO RALEIGH HOUSTON LUBBOCK AUSTIN SAN ANTONIO FT WORTH DALLAS DENVER COLORADO SPRINGS PHOENIX SCOTTSDALE TUCSON TULSA OKLAHOMA CITY LAS VEGAS LOS ANGELES SOUTH COAST PLAZA LA JOLLA

RW
RAYMOND WEIL
GENEVE



THERE'S NEVER BEEN
A BETTER TIME.
FOR HIM...OR HER

Finest, advanced ultra-thin 2.5 millimeter Swiss quartz movement. 18K Gold Electroplated. Guaranteed accuracy within 60 seconds a year. Women's (9012) $360. Men's (9102) $370. At finer stores everywhere. Swiss Quartz

For brochure write Dept. V, 587 Fifth Ave. N.Y. 10017

People are talking about Beauty

Fitness— as a way of life... next word in fragrance... the "less-important" cheek

Happening now at Bloomingdale's—always one of the first stores to pick up a trend and run with it—and coming next month to their NYC beauty center: a podiatrist, trichologist, plus body massage and Mike O'Shea's Sports Training Center, offering fitness clinics, seminars.

FITNESS AT WORK

"It's common to see our employees dressed in warm-up suits at work," says Jess Bell, an early corporate-fitness proponent, and the brains behind the Bonne Bell fitness program, which is followed by 70 percent of his employees. Bell pays employees fifty cents for each mile they run during the winter and, if they're participating in the company's weight-loss program, $5 for every pound they lose (employees pay the company $10 per pound if they gain after six months). The result of Bell's relaxed rules and pro-fitness attitude is "a reduction in absenteeism, health improvement, increased energy, fewer coffee breaks to beat AM/PM slumps," he says, "and improvement of morale, the most important benefit because it improves *everything*— not the least of which is performance."

A WORD ABOUT METALLICS . . .

With all the metallic makeups— the burnishings and bronzed colors you're seeing and will be seeing— one thought worth mentioning: Not all women but some women have a sensitivity to metallics, specifically to the pulverized fish scales that provide the gleam and that slightly "abrade" the skin— particularly the eyelids—when the metallic is glided on. If you're sensitive, use cream formulas, or powder gleamers *over* regular makeup. Christian Dior thinks they've come up with a solution: they've buffed the hard edges off the bits of gleam and homogenized them into a cream base.

TRENDS '81: WHAT'S NEW, WHAT CHANGES

Worth noting and experimenting with: the palest sensation of color on the cheek, a real no-color color—a kind of fleshy pink (the coloring Alberto Fava uses)—similar to skin tone—that gives a little more shape to the bone, that "brings up" natural color just slightly. Keep your eye on: the "less-important" cheek; it's one of the changes you're going to be seeing in makeup. . . . The next word in fragrance: deo-colognes—half deodorant/half cologne, and making a big splash all over Europe. Deo-colognes should be an American staple on bathroom shelves soon: Lever Brothers is currently test-marketing the first, Impulse.

Keep your eye on: the "less important" cheek— the palest hit of color

EXFOLIATION *It's a word that keeps popping up in conversations about good looks, good skin. Today, skin is seen—not covered up. And the means to "fit-looking" skin—glowing, unblemished, of good color—are, says Clinique president Carol Phillips, "exfoliation and lubrication, properly stepped up as you age. That is the answer to superb, simple skin care. To have well-maintained skin, you have to step up exfoliation [removal of dead cells]—whatever your system. If you're doing clarifying lotion, step up its strength. If you use soap, add a face cloth—or use a scrub cream. You have to do more; in turn, you have to add more moisturizer . . . whatever is called for in your particular case. That is the best age retardant, apart from staying out of the sun."*

—DOROTHY SCHEFER

Two hundred glorious years remembered
in a single breathtaking moment. A royal legacy.

FLORA DANICA™
PERFUME

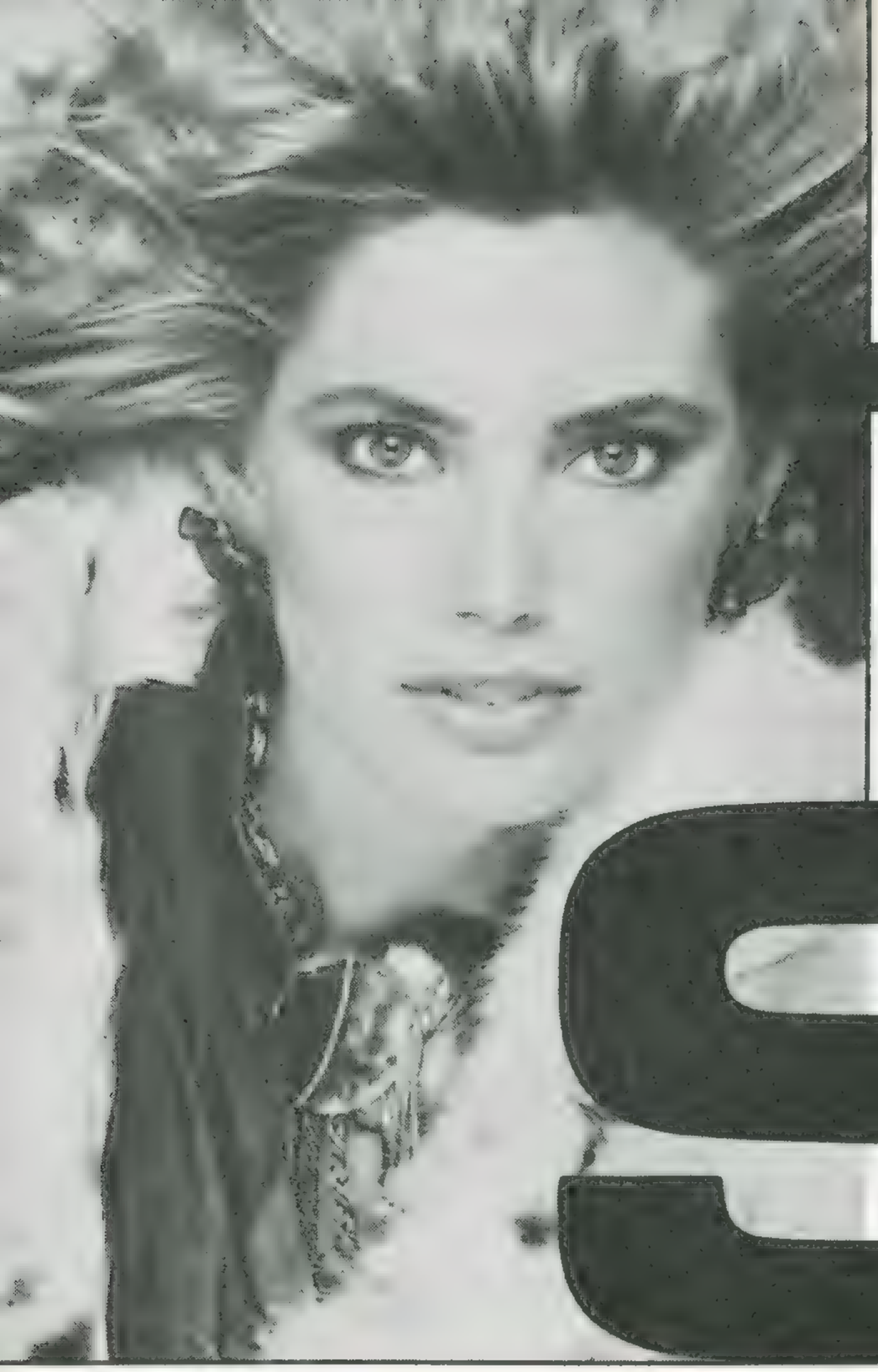
L'magnin

With Permission from
THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY LTD. COPENHAGEN, DENMARK
Producers of the Flora Danica Dinner Service since 1796.
From the collection of Flora Danica Perfume & Cologne solely distributed by Swank, Inc.

JONES NEW YORK

With a wrap and a flourish. Calvin Klein for Dayton's Oval Room, Minneapolis, Minnesota.

Photo by Paul Lange



Beauty Now

Summer-into-fall skin care…new tools, tips…new way to define scent

Skin needs special looking after as seasons change. What this means at the end of summer: dehydration and cellular build-up—from hot weather and strong sun—can block pores, causing an uncomfortable "tight" feeling on skin. The solution: gentle exfoliation to remove dead cells, then the "right" moisturizing care for your skin type done professionally, followed up with a thorough at-home system of regular care. A good one in each category: the simplified, all-natural cleansing/toning/moisturizing routine offered by Ole Henriksen in his LA salon. . . . And from facialist Aida Thibiant: a new line of skin-care products to use at home, soon to be available by mail.

One of the loveliest ways to wear scent: in layers, starting with, for example, a scented bath oil, then a body moisturizer, and building up to perfume as the finisher. Fragrance possibilities in other forms: soaps, bath powders, body silks. The newest for devotees of 7e Sense, the scent created by fashion designer Sonia Rykiel, *left:* Fragrant Foam Bath and Bath Soap—in the same amber/jasmine mood as the perfume.

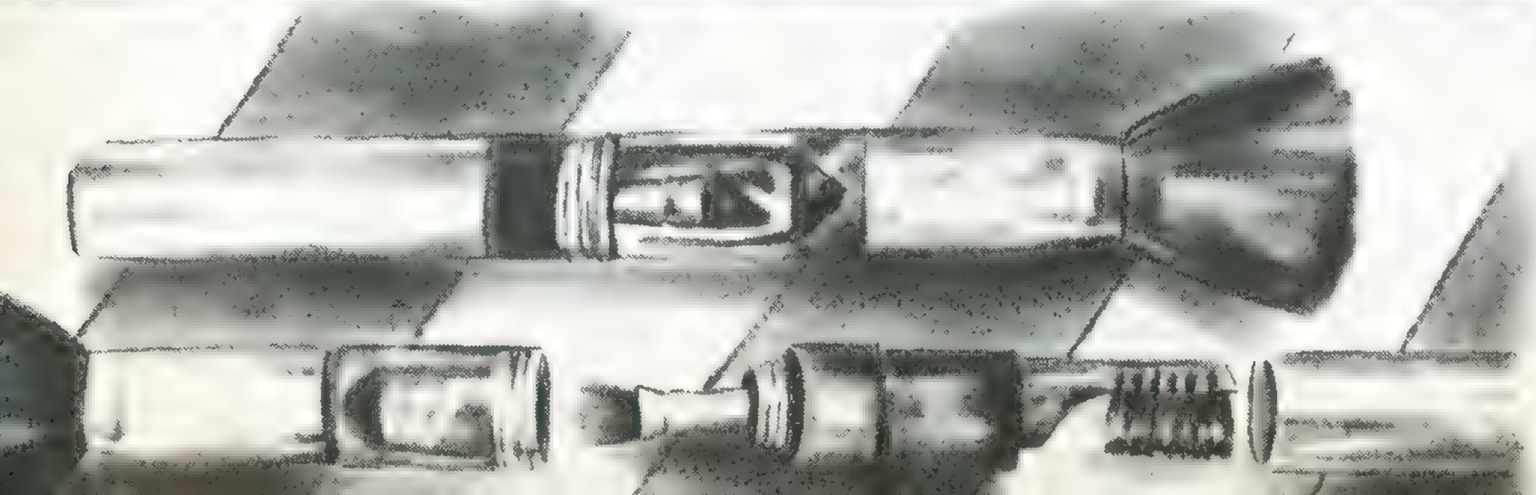
SCENT

Because fragrance reflects personality and affects the senses in special ways, one of the newest methods of designing perfume is through a "fragrance profile" that defines a scent by what the ingredients suggest. For example, here's part of the breakdown of just-introduced Senchal by Charles of the Ritz Group, a scent, they say, that is aimed at the "self-confident but sensual" '80s woman . . . . Coriander: it lives happily by itself, needs no other note to confirm its identity . . . hyacinth: fresh, active, outdoorsy . . . fleur d'oranger: wild, sensual . . . patchouli: selective, confident . . . angelica oil: strong but feminine.

WHAT'S NEWS...

What happens when a group of Bloomingdale's executives, headed by chairman Marvin S. Traub, takes a trip to Ireland in search of new markets? "Ireland: That Special Place"—a storewide tribute starting this month along the lines of last year's China spectacular, offering the best of everything Irish—from smoked salmon and whisky, to linens, tweeds and handknits . . . and a slew of beauty ideas. To watch for: Fragrance, makeup, moisturizers, which come with handcrafted Irish pottery from Frances Denney (founded by an Irish-American woman, Frances Cunningham Denney, circa 1900). Stocked in a Jeffrey Healy stoneware crock, Aramis Muscle Soothing Soak. And from Estée Lauder, White Linen scent packaged with—what else?—a linen handkerchief.

The right brush for the job can make all the difference in making up with precision, subtlety. Among the best: Max Factor's new lineup of brushes, applicators . . . Madeleine Mono's set of Lucite-handled brushes . . . And the most efficient, *below:* Lancôme's powder/blush brush with a brow brush and an eyeshadow brush hidden in its Lucite handle



BOB HIEMSTRA

Large photo, *above:* Natural Alaskan lynx coat, Grosvenor, Canada Earrings, Ken Begun. Necklace, Alex & Lee

REYNOLDS ROLLES

What your hairdresser does in the salon, Ogilvie does at home with...

Ogilvie Home Permanents

Predictable results and a long-lasting perm that can really hold a set.

Only Ogilvie Home Perms have exclusive Pre-Perm® conditioner with protein. It helps put your hair in the best possible condition. So you can style it the way you want. And get a long-lasting perm that can really hold a set.

This salon-proven conditioner comes with all three Ogilvie Home Perms. For more body with springier waves or curls, it's Regular Body & Set. For full body with waves or curls, it's Soft Body Wave. And for the most body and the springiest curls ever, it's Extra Body & Set.

Three different Ogilvie Home Perms for three different looks. But each one can give you the two things you want most from a home perm: predictable results and a long-lasting perm that can really hold a set. And hold it. And hold it.

"Baby Love"—the call of the womb

Joyce Maynard's new soap-opera novel about babies, power, and female psyche

BY ANNIE GOTTLIEB

Joyce Maynard is a young writer with an uncanny ability to track the moving center of our culture. In *Looking Back,* published eight years ago when she was a twenty-year-old student at Yale, Maynard described the effects on a whole generation—her own—of a childhood and adolescence spent sitting in front of the TV set, soaking up sitcoms and soap operas, assassinations and wars. In her second book and first novel, *Baby Love* (Alfred A. Knopf), the focus has shifted significantly. An eighteen-year-old mother muses, "Why do people sit around watching TV when they could be watching real babies?"

To be sure, all that TV-watching has left its mark. *Baby Love* is a novel unabashedly modeled after a prime-time soap opera: in short episodes, it chronicles the interlocking lives and loves of assorted characters in a small New Hampshire town (not unlike the one where Maynard now lives with her husband and child). But while most soap operas are about the grand passions of power, money, and adultery, *Baby Love*—as its title suggests—is about babies. More precisely, it is a novel about the way most women's lives still pivot (and most men's do not) on the decision to have, or not to have, a baby. As no other book quite has, it portrays the persistent, mysterious hold that babies have on the female imagination.

In the first twenty pages of her book, Joyce Maynard sketches both extremes of what amounts to a current mini-boom in motherhood. At one end of the age and socioeconomic spectrum, she gives us teenage motherhood. Three girls—Tara and Wanda, both sixteen and unmarried; Sandy, eighteen, married because she became pregnant—are sitting at the laundromat with their infants, like dolls, on their laps. There are well over a million teen pregnancies each year, over half of which result in births, and of those, over 96 percent of young mothers—like Sandy, Tara, and Wanda—choose to keep their babies. Having a baby cripples a young girl's chances for an education, a good job, or a lasting marriage—yet the numbers continue to increase. Why? Increased teenage sexual activity, the experts speculate, plus a willful and mystifying indifference to contraception.

At the other end of the spectrum, Maynard gives us Carla, a thirtyish former magazine editor and would-be playwright, who is thinking about having a baby while the man she lives with—a SoHo artist—is thinking about "art works" and his struggle for a gallery. There are more and more women like Carla—well-educated, affluent, more or less firmly committed to careers, who are getting pregnant. If asked their reasons, these women would probably protest, "Men don't have to choose between children and a career. Why should we?" That answer sounds rational, but it begs the question. Motherhood, even to these most enlightened women, still means something much more mystical and all-engrossing than just parenthood (which men also desire)—something that has not lost its allure despite all the heady new enticements of culture and power.

I know. I'm one of these women. My life is very full without a child; I live with a fellow writer, we travel and work with a freedom unknown to parents—and yet I daily resist the same mysteriously rising desire that impels most women to get pregnant. I read *Baby Love* with rueful recognition. While its characters tend to be stereotypes (as in soap opera), and while Maynard exaggerated men's indifference to babies to point up women's fascination with them, I think she has put her finger on a real phenomenon—one that links the high-school dropout and the (however temporary) career dropout in one sisterhood. It is the unique feeling of power and creativity that women seek, and get, from having babies.

Here is Sandy, age eighteen: "She still cannot get over the fact that she and Mark made a person. . . . They didn't even have their diplomas, and they made a person." And Tara, sixteen: "My body makes milk, she thinks . . . Everybody always said how skinny she was, how pale. Now she knows how powerful she is, really."

Maynard has captured the secret exultation of young girls with limited horizons who have achieved the status of adults, and the awed pride of creators, in the only way readily available to them. She shows us the cost, too—in the dismal outlook for Sandy's marriage, and most starkly in the tragedy of trapped, inarticulate Wanda, who harbors a doomed talent (for figure skating) and who fatally batters her baby. But it is not a cost incurred altogether blindly. For these girls, pregnancy is not just an unheeded risk; it is a half-conscious temptation, one that seems to promise love and purpose, power and joy.

What is it, then, to Carla, who—despite her broad horizons, status job, and half-written play—is drawn to Sandy's elemental creative act as to a magnet? Certainly one thing that becoming a mother can mean to a middle-class career woman, just as it does to a teenage girl, is adult womanhood. Experts on gender identity tell us that our concept of what it is to be a grown-up woman or man is based on what we saw our same-sex *(Continued on page 242)*

GIVE THE GIFT

THAT KEEPS ON TAKING IT OFF. OR TREAT YOURSELF TO IT!

Nickolaus, the people who've toned and trimmed thousands of fitness-conscious New Yorkers at our Exercise Centers, now has an exercise club that comes to you.

In fact, we call it The Exercise Club.

And it uses the same medically endorsed program used at our Exercise Centers.

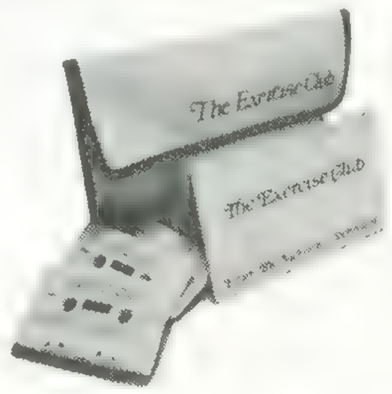
It comes in a trim canvas clutch that contains 3 cassette tapes and a fully illustrated book which gives you new insights into how your body works. And describes precisely how to do each movement. You'll learn what you should and should not feel.

With these tapes, you'll never work out alone. Or in the dark. Because they provide the vocal guidance and rhythm for each exercise.

Here's what you get: a 15-minute tape to get you into shape. A 20-minute tape that further strengthens. A 35-minute tape that can keep you looking and feeling terrific. Forever.

The Nickolaus Technique has been endorsed by the New York Times and Good Housekeeping.

To get all the benefits of The Exercise Club, just do a simple reach. Reach for a pen and send for it today.



To order: Send your name, address and check or money order for $34.00 plus $.95 postage and handling to:

Nickolaus Exercise
Dept. D23,
295 Madison Avenue
New York, N.Y. 10017

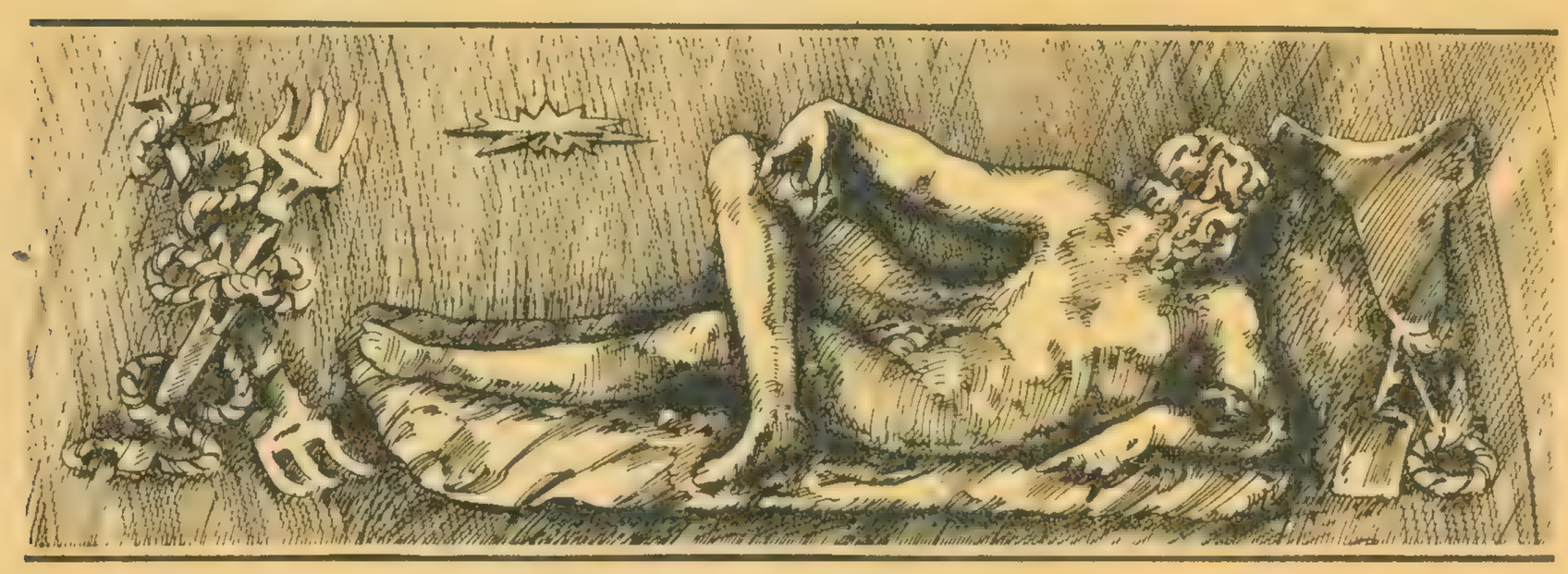
(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted.)

Let her know romance is not a dead language.

The piece shown is available for about $2,250. The price may change substantially due to differences in diamond quality and market conditions. Your jeweler can show you other diamond gifts starting at about $450.

A diamond is forever. De Beers

RENAISSANCE ART, ROLEX CRAFTSMANSHIP



"MY DEAR CELLINI, I HAVE FOR MANY YEARS recognized in you the best goldsmith we know of."
Michelangelo to Benvenuto Cellini

Cellini. A genius of the Renaissance. Sculptor, jeweler, supreme artist, his innovative works in gold, silver and precious stones amazed and delighted popes and cardinals, dukes and kings.

AT Rolex, Cellini's classic gifts inspired our own craftsmen. For us, his legend is a namesake. His art is reborn as time in the Benvenuto Cellini Collection by Rolex.

Write for brochure. Rolex Watch U.S.A., Inc., Dept. CR, Rolex Building, 665 Fifth Avenue, New York, New York 10022. World headquarters in Geneva. Other offices in Canada and major countries around the world.

ROLEX
Cellini

GORDON®
OF PHILADELPHIA

Gordon of Philadelphia, 1410 Broadway, New York, N.Y. 10018.

A Chromalloy Company

The Echo of an interesting woman

Echo Scarfs® 10 E. 40th St. New York, N.Y. 10016

MIRAMONTE'S FOLKLORIC SHOE COLLECTION.

FOLKLORE FOR CITY FOLK.

Shoes and boots from Italy by Moya Bowler for Miramonte.® Made of the richest leathers.
Beautifully interlaced with earth colors. And like folklore, these shoes will be talked about for years.

At the best stores, for about $110. Or write: Miramonte Shoes, 9 West 57th Street, New York, N.Y. 10019. Prices may vary from store to store.

If we told you who shops at Yves St. Tropez

we'd have to go public.

Showroom: 730 Fifth Avenue, New York;
4 West 57th Street, New York; 247 and 251 East 60th Street, New York; 2016 Northern Boulevard, Manhasset, Long Island;
303 North Rodeo Drive, Beverly Hills, California; Mayfair in the Grove, Coconut Grove, Florida.

At Christmas Time let the Museum Shop come to you

The Metropolitan Museum Catalogue – on every page, an object to delight the eye and fire the imagination. From every corner of the earth, superb gifts in gold, silver, pewter, brass, silk, glass, porcelain, faithfully reproduced from the originals in the Museum's own collection. Prices range from under $5 to over $1000. Available only by mail from the catalogue, or at the Museum Shop. Send for your catalogue now.

IG11

The Metropolitan Museum of Art

255 Gracie Station,
New York 10028

Please send me the new 116-page Christmas Catalogue* plus the special Christmas issues of Books & Prints and Presents for Children. Enclosed is $1.00 to cover mailing costs.

Name _____

Address _____

City _____ State _____ Zip _____

*Your Christmas catalogue will be mailed September 1st.

"BABY LOVE"

(Continued from page 234)

parent doing when we were two or three. As little girls, most of us watched our mothers being mothers and deeply assumed that we would do the same. When, in adulthood, that ancient expectation is not met, it leaves a sense of emptiness and unfinishedness, a lingering doubt that we are really grown-up women. That doubt can be assuaged by having a baby. Working is grown-up, all right, but that's what we saw our *fathers* doing—one reason for the paradox that a career can make a woman want a baby more.

But that's only part of the story. Deeper down, there's a tug-of-war going on between nature and culture, with career women's beings as the battleground. A strong case can be made for the theory that early men, in awe and envy of women's power to "make a person," invented cultural rites of creation and renewal and invested them with compensatory higher status. If so, they succeeded admirably: the arts and professions and the offices of power get all the glory today. Making people no longer counts for much, perhaps precisely because any high-school girl can do it. As Norman Mailer said in a 1975 interview, "We live in a technological world where to be pregnant means that you are removed for a time from the major scene, which is to say, the whole technological process."

As we women admit to having human egos and craving our share of the cultural clout, we are torn between the need for this new glory and an older allegiance: our right of direct participation in the mystery of life. It can be an immobilizing conflict. I know what I'd be thinking, if like Carla, I decided to get pregnant now: Am I copping out because writing is too hard, or am I yielding to a greater, fresher reality? There is a theory that women are romanticizing babies now because we can't take the heat in the smithy—the one where the conscience of the race is being forged—so we're going back to the kitchen. Yet most of us continue to want babies, however awkwardly mothering fits in with filmmaking or corporate law. That double burden doesn't tally with the notion that we're looking for an easy way out. I suspect a truer motive can be found in the secret heresy of women: our enduring belief that the real action, the real power, sensuous and ultimate, is life.

Mailer went on to say, "The last power of the human heart as we approach apocalypse is ambition." By the evidence, Joyce Maynard is ambitious, and yet some of her most powerful writing in *Baby Love* describes the nursing experience of a sixteen-year-old girl.

Having a baby isn't creative like painting or writing, it isn't powerful like closing a million-dollar deal, it isn't brave in the same way climbing Everest is brave. But it is sensual and intimate, and momentous, and very probably sacred. It may be an instinctive protest against the bleakness of unalloyed ambition that women now want to have babies—to touch what Gerard Manley Hopkins, weary of technology one hundred years ago, called "the dearest freshness deep down things." Maynard suggests that men seek exactly the same kind of renewal and inspiration in a passion for a fresh young girl—whom, revealingly, they call "baby." That fathers too might need the healing, intimate contact with new life and the sense of their own biological creativity is a generous possibility her novel does not explore. ▽

THE GANT ATTITUDE™

GANT FOR WOMEN. AN EVAN-PICONE COMPANY.

© 1981 ANNE KLEIN & CO

DONNA KARAN/LOUIS DELL'OLIO

FOR ANNE KLEIN AND CO.

Shower yourself smoooth.

Next time you shower, do your body a great big favor. Treat it to the Neutrogena® shower experience with Rainbath®. Neutrogena Rainbath. You'll feel more than just clean. You'll feel smooooth. Silky. Soft. And in an altogether wonderful mood.

That's because Rainbath *is* very special. (You won't believe how special until you've tried it.) It's refreshing. Foamy. Luxurious. But its secret is that it leaves even rough skin feeling glossy-smooooth. All day.

Try a Rainbath shower. But we warn you. It's habit-forming. Once you've showered yourself smooooth with Neutrogena Rainbath, you may never want to go back to dull, ordinary showers again. At drugstores and cosmetic counters.

Rainbath Shower Gel.
From Neutrogena.

© 1981 Neutrogena Corp.

Hair Now

P.M. hairstyling... takes on accessories ...color refreshers

Although women want their hair to look well groomed during the day, at night they want something special," says hairstylist Antonio of the La Coupe salon, NYC. "I love creating unusual looks by weaving ribbon or flowers through hair, or wrapping a big metallic bow around the head." For a more elaborate look, he weaves ribbon through French braids and pins the plaiting to the head (as *right*, on long-time client Ivana Trump). An evening tip to try at home: twisting gold cord or lace through a chignon or braid. . . . Also from La Coupe: a P.M. hair-accessory kit of metallic and beaded combs, barrettes, ponytail holders, headbands in a nifty gold pouch. Seven accessories, about $35. To order, 694 Madison Ave., NY NY 10021.

MICKEY SOUTENDIJK

"Women want more allure at night—they are going for more style, and more ornamentation."

UPDATE *on new hair appliances*

. . . now designed to make hairstyling easier, quicker. Case in point: a new curling iron/styling brush—a single handle accommodates two interchangeable tools. From Helene Curtis, ask for Great Brush 'n Curl. For portability: An electric curling brush that collapses to a compact six-and-a-half inches, from General Electric.

LEONARD CADIENTE

Key P.M. accessory: the oversized brushed-metallic barrette to clip hair in a tail, left. It can also be used as a decorative clasp on shawls, belts. In a gold, silver, copper, or gunmetal finish. From Rafael Sanchez. Details, last pages.

BLACK HAIR HELP

"Falls, plaits, switches are hair 'rescuers' for black women who want hairstyle options but don't want to damage their hair by overmanipulation," says stylist James Harris, Bloomingdale's Beauty Concepts, NYC. "Using 'extensions' is an easy and healthy way of achieving different hair looks." The best way: Slick hair back and twist into a bun; attach the extension. Extensions come in a variety of styles from braids to falls.

Photo, *above*, Halston Sportswear; details, next to last pages

The Lily of France feeling.

All it takes is champagne-colored lace to make you feel as French as your fantasies. Champagne and six other luscious colors. Bra $12.00, Panties $5.50. Designed by Gloria Falla.

PARIS NIGHTS by LILY OF FRANCE

FOR THE LILY OF FRANCE STORE NEAR YOU, PLEASE WRITE LILY OF FRANCE, 90 PARK AVENUE, NEW YORK, NY 10016

We recommend Woolite® cold water wash

po parker

JOAN&DAVID

GIANCARLORIPA GIANCARLORIPA GIANCARLORIPA

Photo: Skrebneski. Fur products labeled to show country of origin.

Have you heard? All fox furs are not created equal. Natural Russian silver fox by GiancarloRipa

THE · CAROL · AND · IRWIN · WARE · FUR · COLLECTION · AT

I. MAGNIN

CHICAGO NORTHBROOK

JAEGER®
LONDON

For shop nearest you, contact: Jaeger Sportswear, Ltd., 818 Madison Avenue, New York, NY 10021 (212) 794-0780
In Canada: Jaeger (Canada), Inc., Alberta, Quebec, Ontario, British Columbia

IN THIS DAY AND AGE it is refreshing to know that there is a dress company that designs dresses for women who don't generally disco till dawn, roller skate to work or drive motorcycles as a rule.

IT IS LOVELY TO KNOW that there is a company designing appropriate dresses for wonderful moments in life like this. If this is your life, Leslie Fay is your dress.

LESLIE FAY. WHENEVER IT'S TIME FOR A DRESS.
00 Broadway, New York, New York 10018

FROST BROS.

SAN ANTONIO • HOUSTON • AUSTIN
DALLAS • CORPUS CHRISTI • LAREDO

LÉONARD
PARIS

Léonard, le privilège de la soie.

LÉONARD
PARIS

Gloria Sachs

O'Neil's

Lingerie: A big blaze of multicolored headdresses, a graphic mix of textures in patterns in brown and black. The Topaz Room, Summit Mall, Akron; Belden Village, Canton.

Double-A little night caprice in two parts, molded in a pour of white silk shot with a glitter of gold. The Topaz Room, Summit Mall, Akron; Belden Village, Canton

THE WINTER 1981
COLLECTIONS ISSUE

FEATURING DESIGNER
PREDICTIONS

NEW SILHOUETTES
EXCITING COLORS

A complete report on Italian fashion in 580 pages

ITALIAN VOGUE

To order a copy of the September 1981
WINTER COLLECTIONS ISSUE of ITALIAN VOGUE
send $15 to: Vogue, Dept. IS 81
P.O. Box 1924, Bloomfield, New Jersey 07003

PERSONAL

Stepparenting: how to star in a challenging role

An inside look at how one woman built goodwill into her "instant" family

BY PHILLIPPA GREENE MULFORD

Ed and I were married shortly after my thirtieth birthday; a second marriage for both of us, and we were overjoyed at having found one another. My first marriage had ended without children but Ed had two—Nicholas, then ten, and Leslie, seven. Ed had also had a vasectomy.

I would be less than truthful if I said it didn't trouble me that I was ruling out all possibility, at a relatively early age, of having children of my own. But being deeply in love, I had made up my mind that Leslie and Nicholas could serve as substitutes for my own children. I welcomed them with open arms because through them I would have children in my life. Looking back on it, I think this attitude, however well-intentioned, was the basis for the problems that developed between my stepchildren and me.

In the first months of our marriage, I relished my role as stepmother. I had known and liked Leslie and Nick before marrying their father and was relieved when they accepted me with a minimal amount of difficulty. The children and their mother and Ed and I live in a small community in upstate New York. The children spend every other weekend with us as well as portions of all school vacations. Ed attends their school conferences, horse shows, ballgames; as a self-employed consultant to nonprofit arts organizations, I can adjust my schedule on odd days off to take the kids from school when their working mother is unable to get a baby-sitter. All in all, the situation at first seemed close to ideal.

Soon, what had begun as a happy relationship between the children and me had degenerated into a contest of wills. Whatever they were asked to do—whether it was to set the table, to make their beds, or to brush their teeth—became a subject for argument. Too often, they were claiming, "I don't have to do that at home . . . why do I have to do it here?"

I knew from talking with friends that it distresses parents, whether stepparents or natural ones, when they have to nag children. But the hassling my stepchildren gave me seemed so extreme that I feared it was an expression of hostility toward me. Not having known Nick and Leslie for a very long time, I simply didn't know what their increasingly difficult behavior represented. This is, I think, one of the main difficulties of being a stepparent, especially when you don't have children yourself: that you have to get to know and understand your stepchildren (as they must do with you) in a relatively short period of time. As a stepparent, you have not had the natural parent's experience of living with the child for his or her lifetime. After two years, I was better able to read Leslie's and Nick's behavior.

At about the same time, I realized that my husband had taken a back seat to me when it came to discipline. The change in our roles as parents had been so gradual that neither of us had realized it. But now, it seemed that my husband was looking to me when the children were with us to make almost all decisions concerning them. Part of this was due to his sincere desire to back me up. We had discussed and agreed on consistent discipline for the children before we married and believed that they need rules and boundaries in order to feel comfortable and secure. But I began to suspect that it was easier on him if I played the role of the "heavy." This I resented deeply; I had never wanted to be a stereotypical stepmother.

Unfortunately, instead of discussing my feeling with Ed, I tried to recapture my good relationship with Leslie and Nick by doubling my efforts. I took them to the library and the local museums. I corrected their table manners and their grammar—all those things I can remember my own mother doing that irritated me so as a child! This only increased the children's resentment of me and, consequently, mine of them.

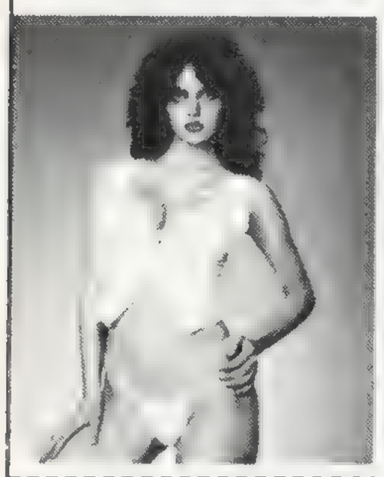
Then I began to develop fierce headaches on every Friday afternoon that the children were due to arrive for the weekend. No wonder: I'd start worrying and planning ways to ensure the weekend's success the Wednesday before it began. By the time the kids arrived, I was a nervous wreck, oversensitive, and ready to pounce on the first sign of misbehavior.

Increasingly, Ed and I would argue about some small problem that had occurred over the weekend once the children had gone home. During one of these Sunday-night sessions, he said I was a perfectionist and that repeatedly I was allowing one miniscule incident to ruin an entire weekend.

Later that night, I thought about what my husband had said. It had become abnormally important to me to be a good stepmother. I asked myself why I was constantly on Nick's and Leslie's backs—nice kids who didn't need me to "shape them up." So, why had I become an unbearable nag?

The answer came out of the dark, hitting me between the eyes. Unconsciously, I had been trying to force my husband's children to fit an image of what I would have wanted my own children to be. There *(Continued on page 263)*

FATALE
Temptingly feminine, this cool cotton pinafore-styled baby doll features a delicately scalloped eyelet bodice, a lavish eyelet ruffle all around the hem, and lace beading ties at each side. Matching g-string panties. Made of a crisp cotton/poly blend. Machine washable. Sizes: P-S-M-L. $19.95. You must be absolutely satisfied, or your money will be cheerfully refunded.



NICOLE
Tightly fitting camisole top and g-string panty are beautifully made of white eyelet 100% cotton. Camisole is designed to round each breast perfectly and ties at the cleavage with a soft satin bow. Sizes P(7-8), S(9-10), M(11-12), L(13-15). Just $18.50. Same iron-clad money-back guarantee.

st. michele fashions
212 5th Ave., Suite 412
Dept. YVO-8, NY, NY 10010

☐ MasterCard ☐ VISA
Acct. # _____
Expires _____
Signature _____

Please rush under your money-back guarantee:
☐ #8W Fatale ..... Size____ $19.95
☐ #9W Nicole ..... Size____ $18.50
☐ #Y1 Both (SAVE!) ..... Size____ $34.60
☐ #9999 Catalog Subscription ..... $ 2.00
I enclose payment in full by check, money order or credit card.
All orders include FREE Catalog
Name _____
Address _____
City_____ State_____ Zip_____
©1981 SE

Enviable is Your Dior.

BARRY LATEGAN

Be the envy of all in jewelry from the Christian Dior collection.

The Difference

is Mink.

Introducing Mink Difference.™
The new hair spray that puts a silky hold on your hair.

Enriched with precious mink oil in every drop, Mink Difference hair spray is really different. Not only does it hold your hairstyle beautifully, it makes it feel beautifully soft and silky, like mink.

Run your fingers through your hair and find out what you already know—a little mink in a woman's life makes a big difference.

Enriched with precious mink oil in every drop.

©GILLETTE 1981 FASHIONS OF EMBA® MINK

A PATEK PHILIPPE

For tennis, diving or whatever a lady feels like doing–the Nautilus.

PATEK PHILIPPE
GENEVE

SEE IT AT SELECTED STORES OR
WRITE FOR BROCHURE: DEPT. VO 629
10 ROCKEFELLER PLAZA, NY, NY 10020

(Continued from page 258)

was nothing wrong with Nick and Leslie—they just weren't mine! I realized how unfair I was to ask stepchildren to serve as substitutes and admitted that no matter how much I loved my husband, I was grieving because we would not have children. Nick and Leslie could not fill that void for me. But because my husband had expressed concern about this subject before our marriage and I had assured him that it didn't matter, I hesitated to talk about my feelings with him.

After mulling it over for a few days, I did talk to Ed and asked for help in dealing with my feelings and my role as a stepmother. I told him how sometimes being a "step" makes you feel as if you don't belong, as if you're on the outside looking in, even in your own home. The fighting and arguing with his children increased these feelings. Fortunately, Ed understood and together we identified three problem areas and set about solving them.

The first problem was that I had become the disciplinarian of our household. When we were first married, Ed had praised my fairness and consistency in dealing with his children. But his confidence in me had given way to almost total reliance. The more the children turned away from me because of my too-strong role, the more deeply I felt the lack of children of my own.

A second problem I perceived was that one or both children were spending too much time alone with me during the weekends with us. Sometimes, this was unavoidable because Ed, a self-employed businessman, had to work on Saturdays. But there were other times when he was off playing sports while the kids stayed with me. I suspected that the lack of private time with their father was a source of resentment towards me.

The third problem was mine alone. As I became more anxious and uptight, I nagged more. This proved to be the easiest to solve—I learned to let Leslie and Nick be themselves without constantly trying to guide them or to correct them.

As a result of my keeping my mouth shut more often, Ed and I began sharing discipline more equally. This eliminated much of the tension I'd been feeling and my headaches disappeared quickly. Ed also began planning his tennis and golf games on days when the children weren't with us or else he took them along. To make certain Nick and Leslie had time alone with their father, I began spending part of each weekend out of the house—either grocery shopping, visiting friends, or running other errands.

It amazed me how quickly a congenial atmosphere returned. After a few pep talks from their father, Nick and Leslie began assuming more responsibility for straightening up their rooms and attending to their personal appearances without being nagged into it. I don't mean to suggest that all has gone smoothly ever since: On occasion, we still have discussions about whose turn it is to take out the garbage or who left the wet towel on the bathroom floor. But we no longer have out-and-out battles or angry slamming of doors.

Recently, for instance, Leslie refused to go to bed at the usual hour. Her father had had no luck in getting her to settle down, so I went in and asked her what the problem was. (A year ago, I might have blown my top and laid down the law instead of realizing something was troubling her.) What came out of our discussion was that, though Leslie had been with us for less than twenty-four hours and was less than two miles away from her mother, she was homesick. She also told me that many times when she was with her mother, she missed her father. I said that I knew it was difficult living in two households, especially when one is run by a woman who isn't your mother.

I said I knew it wasn't always easy being somebody's stepchild. But I pointed out that once in a while I found it pretty tough being a stepmother. That even though I am an adult, I don't always know the right thing to do and sometimes I make mistakes. Leslie was visibly surprised to hear me admit that I wasn't always sure of myself. We laughed about it a little, but it was an important conversation. She had told me what it felt like to be a stepdaughter, and I expressed my feelings just as honestly. Indirectly, I also let her know that it was all right to tell me that, even though her parents had not lived together for several years, it still made her sad. It wouldn't make me angry because I understood.

"I began to develop headaches every Friday the children were to arrive"

Another incident happened a short time ago that made me laugh. One of the most rewarding aspects of living with children, I think, is hearing your own words come out of a child's mouth, evidence that maybe some of what you tell them is making a desirable impression. It was the first warm summer day we'd had and the kids and I were sitting on the back deck while their father mowed the lawn. I went inside for a moment to make iced tea.

As I stood at the kitchen sink filling the kettle, I looked out the window at Nick standing with hands on hips looking down at Leslie who was stretched out in a lawn chair, fiddling with her feet.

"Leslie," Nick said with all the dignified disdain of an older brother, "you know what Flip (my nickname) says. . . ." (I have often told the children that certain things such as combing one's hair or manicuring one's nails should be confined to the boudoir.) "You know what Flip says . . . go pick your toes in the bud-war!"

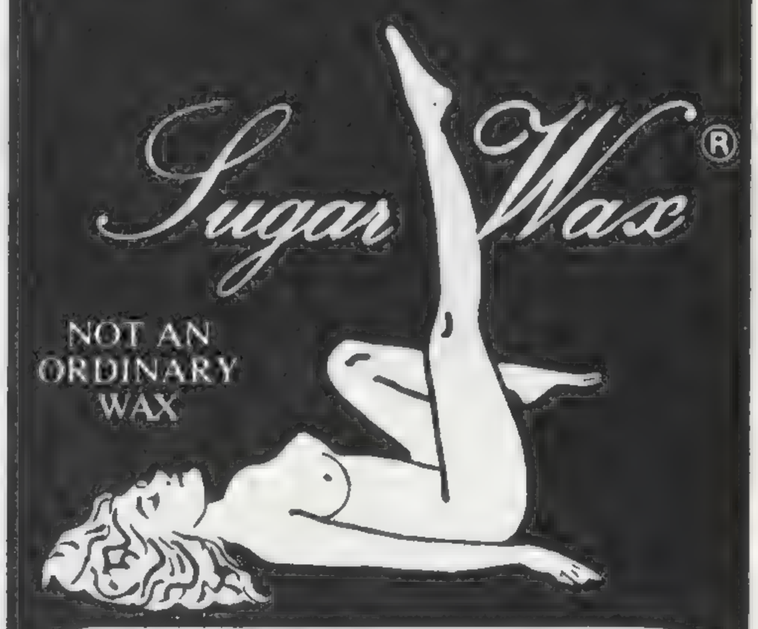
Basically, the job of being a stepparent, just as being the natural parent, is sometimes frustrating and thankless. But it isn't all bad—not by any means. I suppose the *Sturm und Drang* I went through the first year was a necessary part of understanding my role as a stepparent. It is not to act as a substitute parent, but rather as another adult in Nicholas' and Leslie's lives who can be trusted and depended upon when they need one. ▽

REMOVE BODY HAIR

100% NATURAL INGREDIENTS

Sugar Wax®

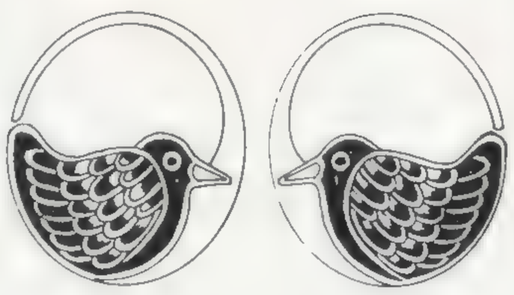
NOT AN ORDINARY WAX



Guaranteed to remove unwanted body hair. Not an ordinary wax. Easy and ouchless. Odorless, water soluble, no mess. Lasts up to 6 weeks. Leaves skin silky smooth. Sugar-Wax®, an ancient Near Eastern family secret now available in the American market. Repeated use of Sugar Wax® discourages hair growth. Don't miss this opportunity.

For complete kit send $10.00 for 8 oz. jar or $17.50 for 16 oz. jar to:

SUGAR WAX, INC.
Dept.V-9 Jones Road, East Quogue, NY 11942



Lotus

Pierced Earrings

Vermeil, sterling silver and enamel earrings from China... Beautiful gifts for your holidays. Send $2.00 for our new full-color catalog.

532 San Anselmo Ave.
Department V9-81
San Anselmo, CA 94960

David Hayes' new soft suit. Camel wool with its own silk print blouse.

B. FORMAN CO.

ROCHESTER, NEW YORK

Calvin Klein's brave new dress. Plaid wool with his signature belt and shawl.

B. FORMAN CO.

ROCHESTER, NEW YORK

CHANDLERS

Short and chic. Escargot sculpted suede in taupe or black. 59.99

Chandlers shoe stores in most principal cities.

The Bold Gold necklace shown, $75. Matching bracelets, from $40; earrings, from $17.50. Available at all branches of Bonwit Teller, Bullock's Wilshire, Garfinkel's and Neiman Marcus. Or write, Les Bernard, 417 Fifth Avenue, New York, N.Y. 10016.

IF YOU CAN AFFORD GALANOS GOWNS
CONCORDE FLIGHTS TO
THE RITZ IN PARIS
HAIRCUTS AT KENNETH'S
AND KRON'S CHOCOLATE TRUFFLES

Photograph by Steve Bronstein Galanos available at Bergdorf Goodman

YOU CAN PROBABLY AFFORD JUVENIA

An appreciative possession for time.

Juvenia watches are among the finest Switzerland has to offer. Priced from $195 to $25,000.
La Chaux de Fonds, Switzerland; Ontario, Canada and New York, New York. Color catalogues available upon request.

Juvenia, 580 Fifth Avenue, New York, 10036

18 60
JUVENIA

Covent Garden Restaurant

andré bini™

Jeans and casual sportswear for today's lifestyle by André Bini. A division of St. Michel Sportswear Ltd.

New York Office: 1407 Broadway, New York, NY (212) 869-9322. International Offices: London, Paris, Dusseldorf.
Available at Abraham & Straus, B. Altman & Co., Bamberger's (everywhere), Macy's (all stores), Lord & Taylor, Vogue Body Shops (all stores), Brooks Fashion, Contempo Casuals (all stores), Judy's, Emporium-Capwell Co. (all stores), The Bon, Meier & Frank, The Broadway, Bullocks (Los Angeles), Bullocks Wilshire, Joske's (San Antonio, Houston), Neiman-Marcus, Marshall Field's, Jay Jacobs, Donaldson's, Dayton's, John Wanamaker (all stores), Evans Inc., Lazarus, Shillito's, The Boston Store—Milwaukee, Carson Pirie Scott & Co., Chas. A. Stevens, Hecht's, Higbee's, Bloomingdale's, Parisian Inc. (all stores), Jordan Marsh (Northeast), Maas Brothers, May Company California and other fine stores.

PAOLO ROVERSI

CLAUDE MONTANA
at
BERGDORF GOODMAN

From Eaton's Dejac Collection

For Fall. The new Renaissance Woman—soft, spirited, romantic.
Suit in loden/bordeaux, loden/rust; blouse in cream, white. Outfit exclusive at major Eaton stores in Canada.

EATON'S

BASILE

foto Bob Krieger

SUZY

GREAT NECK, NEW YORK

Calvin Klein, long on investments. New shaping in opulent textures.

Trapunto stitched Sante Fe leather jacket in Mandarin yellow or rose, silk blouse and wool challis skirt in amber/clay or blue/black, alpaca shawl in amber or blue. Vendome, Downtown, Eleventh Floor.

KAUFMANN'S

Bernard Alexander Grant

Calvin Klein

Lawrence Covell

Boulder Denver

Gloria Sachs makes a grand entrance into Fall, the Season of Investments.

An intermingling of patterns, colors, textures. Sashed tunic and pant in plum/terra cotta ancient madder print. Quilted terra cotta silk/wool paisley coat with black fox dyed sable. Vendome, Downtown, Eleventh.

KAUFMANN'S

Deeper-Color Riches Beckon...
Into the realms
of texture-riches.
a wondrous V-cut pump on a
curved slim heel
woven into gilded metallics.
Subtle and devastating
Olive-green/gunmetal,
Eggplant/gunmetal,Black/gunmetal.
$110.
Sizes 5-10M

Cuffed...Edged in metallic,
the short boot on a
curved stacked heel
...worn as a shoe.
Steeped in Loden/bronze,
Olive-taupe/gunmetal,
Black/gunmetal. $160
Sizes 5-10M

galo

New York City:
692 Madison Ave
(212) 688-6276
504 Madison Ave
(212) 832-7150
825 Lexington Ave.
(212) 832-3922

New Jersey:
Riverside Square Mall,
Hackensack, N.J.
(201) 489-1330

Great hair . . . your choices and changes: care tips from Kenneth

Celebrated hairdresser answers queries about coloring, cuts, conditioning . . .

EDITOR'S NOTE: *Among the four experts who talked with women from fourteen U.S. cities in Vogue's offices was famed hairdresser Kenneth Battelle. Turn to page 517 for more from Kenneth and about the special Vogue symposium.*

Toddy McMonagle: What is the natural progression in haircoloring for the dark-haired woman who is going grey? Is it towards the red—is it a lighter red?

Kenneth: Well, the first three or four grey hairs you pull out. You just go grey if you want to, and lots of people do today. It's a question of what your mirror says to you because there are elements besides your hair. There is your skin tone. If you have a yellowish complexion, chances are, with dark hair going grey, you're going to look yellower for a very long time; and that can sometimes be difficult, unless you want to compensate for that in makeup or whatever, or unless you keep yourself tanned, and I hope nobody does that.

But there are the rinses which are temporary that have some pretty good ash shades in them. You have to be very careful with those, however, and sometimes mix them because the ashes can give you eventually a greeny cast; ash coloring is green as opposed to pink or red. It depends on the color grey you're going to. It depends on how fast. Some people go grey for twenty years and there can be ten or fifteen years of dreary-colored hair, but there're a lot of ways out that are not complicated, especially highlighting, because it's not something that needs to be attended to every month. You can do it three times a year or twice a year, and you're fine, it looks okay.

Lita Vietor: What do you think is the best conditioner for tinted hair? And how often should one condition?

Kenneth: Conditioner is something that we have come to depend on, and I think primarily people use conditioner so they can get the comb through their hair. Once you have tinted your hair, once you have permanented your hair, once you have chemically treated your hair, you have done it, it is permanent, it is there, it is done. No conditioner restores your hair to its original, natural, pristine, wonderful self. So the conditioner is a bandage. It smooths out the rough cuticles, it acts as a filler sometimes; and there are all kinds of conditioners, some very concentrated, some more lightweight, but conditioner is something that you should experiment with.

You ask what conditioner is best. There is no best. There are so many that are so much alike. The heaviest conditioner is likely to be something in a jar, it's a creme; you put it on, you put hot towels on it, sit under the dryer, and you either rinse that or wash it out. That to me is a once a month procedure or a once every couple of weeks.

There is another range in the middle that comes in a bottle, it's very heavy, it's a heavy lotion; you can hardly see it move in the bottle. A lot of people are using that kind of conditioner every day or every other day when they wash their hair and saying, "I don't understand why my hair doesn't hold a curl," or "I don't understand why my hair gets so sticky." They've got so much build-up of conditioner, that their hair is a limp dishrag. If that conditioner does make your hair look bad, you can dilute the conditioner before you use it with two or three times its amount with water and still get the same benefit.

There are, however, at the other end, lighter conditioners; the directions will say, "Put it on and leave it in." You do not have to rinse them out, and those are probably the kind of conditioners you can use on a daily basis or every other day.

Kathleen Madden, Vogue: How do you find that hairdresser who is going to give you a good basic haircut?

Kenneth: Usually by admiring a haircut. I think our eye today is attuned to a good head of hair; you see it, it flows, it doesn't look choppy, it looks very nice. I say, go right up to that lady and say, "Your hair is beautiful"; of course she'll be flattered, and you say, "Who cut your hair?" There comes one dangerous issue, then: when you have the name of her hairdresser, you may not want her haircut. You want the person who is able to deliver that haircut. So when you get there, you say, "I saw this haircut and anybody who can do that can certainly be helpful to me," and you should have a conversation.

Have a dialogue with whoever does your hair. If that person doesn't want to have a dialogue with you, get up out of the chair and run. Find somebody. I have clients who come in and sit down and say, "Oh, you're so famous; do anything you want." And I don't want to do anything I want, because the client is refusing to be part of the whole thing and then it's easy for her to say, "Well, he didn't do very well by my hair." You've got to be part of it. If you're not part of it, you're never going to be happy. I know that's true.

Raye Ringholz: I have very heavy hair, and I think the *(Continued on page 278)*

NORTH BEACH LEATHER

San Francisco	Houston	Atlanta	Chicago	Las Vegas	Los Angeles	New York / Sept. '81
441-3208	961-5961	266-2722	280-9292	731-0630	652-3224	Madison at 66th
391-6169	629-5880					772-0707

FALL/WINTER 1981 CATALOG, SEND $2.00 TO NBL, P.O. BOX 99682, DEPT. VM-9, SAN FRANCISCO, CA 94109

(Continued from page 276)

conditioner is probably part of my problem and I should go for the lighter one; but also, I live in a very dry climate in the West and when I come to New York, by 10 o'clock in the morning, my hair is hanging. Is there any help? I blow my hair dry, use electric rollers.

Kenneth: No, except to say that if your hair indeed does hang, one hopes it hangs well and looks pretty good. One hopes that there are no long and funny jagged edges and there is a good haircut.

With heavier hair, you do have the option of layering. If you just have the slightest amount of layering, the hair might hold its curl a little better, and I'm not talking about anything but the most minute amount.

Marie Inniss: Is daily shampooing damaging to your hair?

Kenneth: No, not unless your hair is very dry or you have a dry scalp condition or something like that. I think that soiled hair and scalp are much more damaging than shampooing every day.

Virginia Austin: What about the use of hot hair curlers every day?

Kenneth: I think again it's what the hair is to start out with. It's all right if you have good hair and you're careful with it. Most of the damage from curlers comes from putting them in and taking them out. It's the handling. Hair damage comes not only from rollers but from sleeping on a pillow, the wind blowing, combing, brushing, everything.

Dancy Duffus: What do you do about grey hair to protect it from sun-bleaching without turning it blue?

Kenneth: There are beginning to be conditioners and things with sunblock in them, which make a lot of sense to me. The other thing is, and this is for everybody: If you live a sea life, a beach life or whatever, put conditioner on your hair before you go to the beach, if you're going to get wet anyway. Put conditioner on your hair before you go; pull the hair back in a knot or just let it be. The same when you swim in a pool; condition your hair first.

"A good head of hair: it flows"

Lita Vietor: I have fine, frizzy hair and I spend all summer on the beach, and I can go and have my hair done and I get home and twenty minutes later that hair is all curly and frizzy.

Kenneth: Why don't you wear your hair curlier in the summertime? Don't fight it. There are people today who have very curly, frizzy hair who wear it curly and frizzy and look perfectly wonderful. They did not grow up thinking of it as a curse or disfigurement; you might have. But if you can get used to it, wear your hair curlier. Don't try to make your hair smooth because it isn't, and you just work too hard at it; but again, if you want to put the time in, it's your choice. ▽

43 East 57th Street, New York, NY. 10022 (212) 759-8588 / 2800 West Sahara, Las Vegas, NV. 89102

Looking for your best face

Pablo tells how

EDITOR'S NOTE: *Makeup artist Pablo Manzoni gave Vogue's symposium his ideas about beauty; here, answers to two questions, more from Pablo on page 515.*

Lita Vietor: Where is the right place to put the blush, because I have all these diagrams, but I'm never sure how to use them.

Pablo: It seems to me that you feel the cheekbone. Ideally, you start at the height of your nostrils and going out and back find where the cheekbone begins. That's where the color starts, but you don't want to put it only there because you'll look drunk.

As "blush" means exactly what it says, you don't want blush in only two limited areas . . . if you run around the block, you blush, a tender glow of the neck and face. So, if the hair is pulled back, a little blush behind the ear is very pretty; if you want, the blusher can go up on the temple, perhaps. If you have a high brow—it used to be considered a sign of intelligence, so don't think it's a mistake—you can put your blusher around the hairline. I think it's very becoming—but not just in one strip, which looks like "she has blush on"; that is not desirable.

When you go to a cosmetics counter in a department store, you need not be victimized. You are the client, and, consequently, you are entitled to say, "Now, you want to put something on me; fine, I'd like to try. If I like it, I may go as far as buying it." You've got eyes to see if the product is becoming.

Don't try out makeup on the back of your hand. The back of your hand, in color, does not match the color of your face. Try a foundation on the jawline—take a mirror and walk to a window to see if the color has anything to do with your neck, because foundation must match your neck, otherwise you get a demarcation line. So try things on the hand only if they are lipsticks or eyeshadows.

Marie Inniss: One problem I have constantly is how to get all that lovely mascara off my eyelashes without damaging the eye.

Pablo: Well, it may sound extremely wrong for me to say, but we may want to copy from the French people who leave some mascara on when going to bed. In the morning, you have the look of "I had a good time," and also, at the time you put on a second coat, you have some to begin with. All kidding aside, almost nothing takes mascara off neatly—rubbing with oil, remover pads—you don't see for a few minutes because the eyes are filled with oil, so what can you do? Very often, you are better off wearing a waterproof mascara, if you know you're going to be caught in the rain or crying or swimming, otherwise, wear water-soluble mascaras because they have an alcohol base and can be removed with a cotton ball soaked with eye lotion. ▽

photo: Gianpaolo Barbieri

helyett

ADDED TOUCH
PITTSBURGH, PA

JIMMY'S
BROOKLYN, NY

Staying fit . . .

It's the secret to health, attractiveness, energy

And the guiding philosophy—personally and professionally—of Lydia Bach, who participated in the Vogue symposium (pages 512–517) and who owns the Lotte Berk Method exercise program. Here, to supplement your own good aerobic program, four of her basic exercises . . .

STRETCH

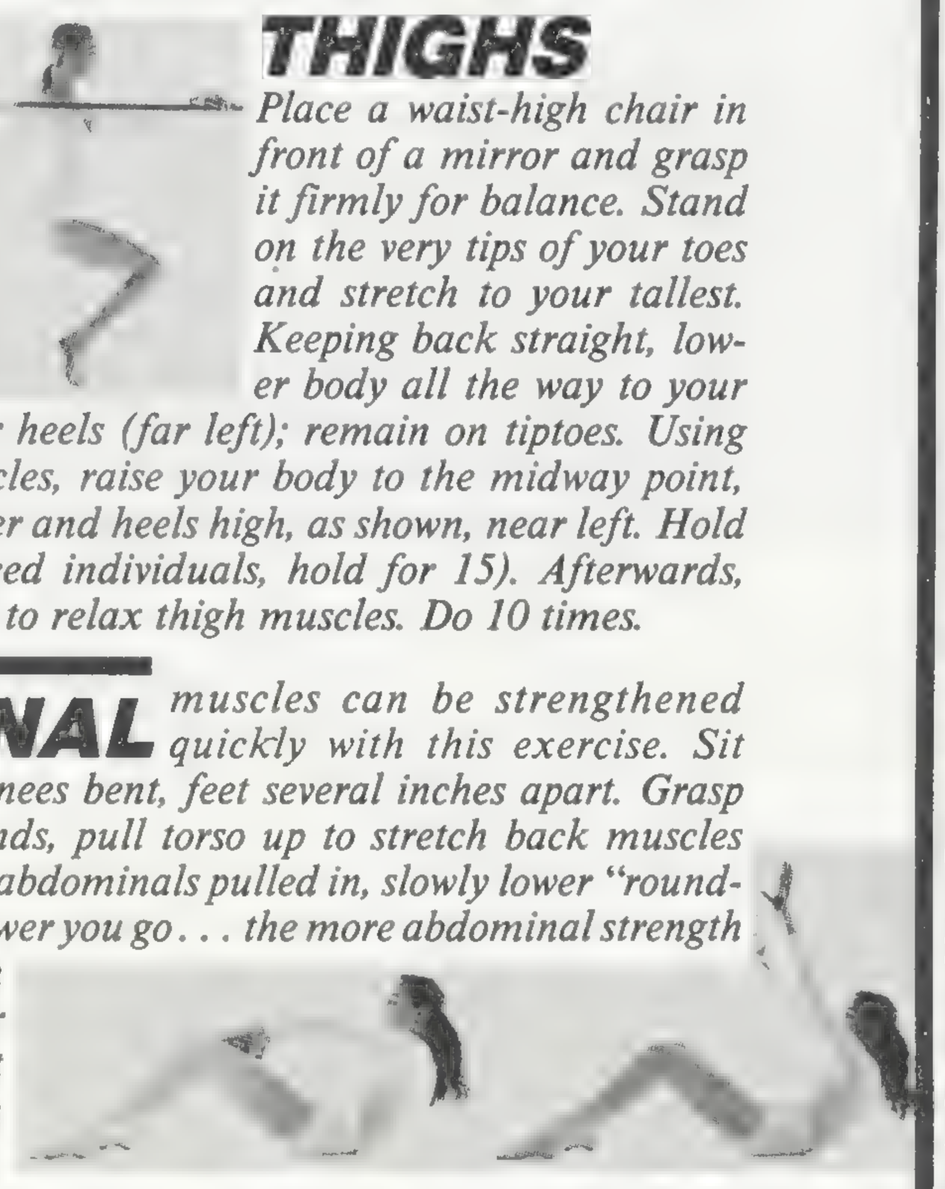
. . . and warmup. Stand with feet together. Stretch towards the ceiling with your fingertips. Bend knees, swing arms down and behind you (near right). When you have bent as low as possible, bounce your knees and swing your arms in a forward motion (far right). Return to start. Keep feet flat. Coordinate body to work up to a quick swinging movement; repeat 7–8 times until body feels loose and relaxed.

THIGHS

Place a waist-high chair in front of a mirror and grasp it firmly for balance. Stand on the very tips of your toes and stretch to your tallest. Keeping back straight, lower body all the way to your heels and sit on your heels (far left); remain on tiptoes. Using only your thigh muscles, raise your body to the midway point, keeping knees together and heels high, as shown, near left. Hold for 5 counts (advanced individuals, hold for 15). Afterwards, stand and shake legs to relax thigh muscles. Do 10 times.

ABDOMINAL

muscles can be strengthened quickly with this exercise. Sit with back straight, knees bent, feet several inches apart. Grasp inner thighs with hands, pull torso up to stretch back muscles (near right). Keeping abdominals pulled in, slowly lower "rounded" back to floor. (Lower you go . . . the more abdominal strength you need.) Stretch hands, overhead (far right). Hold to count of 10; relax flat on floor. Do 10 times.



BUTTOCKS

can be tightened with this pelvic tilt/leg lift. Stand with back straight; grasp a barre or dresser; "tuck" buttocks under while tilting pelvis up. Place left leg diagonally behind body. Holding "tucked" position, raise leg (keep it straight) up/down about five inches from floor. Try to do one minute, nonstop. Then, bend knee slightly (left), and straighten. Repeat 10 times; change legs.

From *Awake! Aware! Alive!* by Lydia Bach. Copyright © 1973 Lydia Bach. Reprinted by permission of Random House, Inc. To be republished in 1982 as *The Lotte Berk Method* (Random House)

René Guinot
PARIS

Available at these fine skin care Salons:

CALIFORNIA
Beverly Hills
AIDA THIBIANT SKIN & BODY CARE CENTER (213) 278-7565
Beverly Hills
NICOLLE GREGORY "SKIN CARE THERAPY" (213) 557-3694
Bonita
ENJOLI SKIN CARE CENTER (714) 267-1540
Brentwood
ELIZABETH SKIN CARE (213) 471-1636
Hayward
ELAINE (415) 581-9545 (415) 886-0600
Kentfield
FRANCE SKIN CARE SALON (415) 457-7676
Laguna Beach
THE FACIAL INSTITUTE (714) 497-5414
Long Beach
LADY MINA (213) 434-7506
Long Beach
GEORGE OLIVERI SALON (213) 421-4744
Los Altos
NELY COSMETIC STUDIO (415) 941-5200
Los Angeles
GITTA SCIENTIFIC FACIAL CENTER (213) 383-0885
Los Angeles
MY LADY HELEN (213) 934-1386
Malibu
DESIREE AT MALIBU HAIR & NAIL CO. (213) 457-4891
Newport Beach
KLARA'S SKIN CARE STUDIO (714) 640-6023
San Clemente
RAFAEL'S HAIR AND SKIN CARE SALON (714) 498-6892
San Diego
ALFONSO'S HAIR STUDIO (714) 298-5658
San Diego
FABULOUS FACES (714) 291-5600
San Diego
GERMAINE EUROPEAN SKIN CARE (714) 224-8264
San Francisco
ABOUTFACE LTD./MARY OEI'S SKIN CARE SALON (415) 776-7726
San Francisco
TEITSA MOUNTANOS OF HASAMI (415) 981-7175
San Marino
EDRIS—SKIN CARE CENTER (213) 287-2585
Santa Barbara
BODYFIRM (805) 966-3314
Upland
BOTH OF YOU (714) 982-0152
Ventura
C'EST NOUS HAIR DESIGNERS (805) 642-0893
Walnut Creek
DARLENE HOWARD'S FACES OF BEAUTY (415) 932-3456
West Los Angeles
ELIZABETH RODIER (213) 473-1513

CONNECTICUT
West Hartford
BERTUGLIA (203) 236-1633

DISTRICT OF COLUMBIA
Washington
ELODIE FRANCE INTERNATIONAL (202) 686-9310
Washington
ILO (202) 342-0350
Washington
TRESSES BY TRIS, INC. (202) 638-3855

FLORIDA
Fort Lauderdale
ARLETTE'S INSTITUT DE BEAUTIE (305) 771-9797
Fort Myers
JANEL'S EUROPEAN FACIAL SALON (813) 337-2440
Indialantic
HOUSE OF FRAGRANCE (305) 725-4261
Miami
RENE GUINOT INSTITUT (305) 667-0393
Palm Beach
TRES JOLIE (305) 832-4466
Tampa
DANISE'S HOUSE OF BEAUTY (813) 876-4810
Tampa
GENENE, INC. (813) 988-3871

GEORGIA
Atlanta
LIEBEN CLINIC (404) 875-1111

ILLINOIS
Chicago
BRADY C'EST BON/LUIS JOSE COSMETICS (312) 664-3600
Chicago
JULIE'S ESTHETIC SKIN CARE & BEAUTY CENTER (312) 266-1991
Chicago
ODOM'S COSMETIQUE, INC. (312) 752-3600

INDIANA
Carmel
CANTERBURG SALON (317) 846-9949

MARYLAND
Pikesville
ABOUT FACES (301) 484-2766
Stevenson
CHEZ JODIE (301) 484-3585
Towson
ABOUT FACES (301) 828-8666
Towson
CHEZ JODIE (301) 821-6445
Towson
DIMENSIONS IN HAIR (301) 828-1788

MASSACHUSETTS
Bedford
CHANTAL D'ARLEVILLE EUROPEAN SKIN CARE (617) 275-6954

MICHIGAN
Detroit (Southfield)
MIRA LINDER (313) 356-5810

NEVADA
Reno
ERIKA BAHR SKIN CARE (702) 825-0141

NEW JERSEY
Cherry Hill
MICHELE, MICHELE COSMETICS/ TOTAL FACE & BODY CARE (609) 424-0121
Cherry Hill
MICHELE, MICHELE COMSMETICS/ TOTAL FACE & BODY CARE (609) 424-1414
Little Silver
FACE PLACE (201) 747-5444
Livingston
BOYD'S OF MADISON AVENUE (201) 994-4774

NEW YORK
Bronx
GI-GI'S NAILS PLUS AND SKIN CARE SALON (212) 829-7974
New York
AINSLEY SKIN CARE, INC. (212) 369-3300
New York
CLYDE'S CHEMIST'S SKIN CARE CONSULTANTS (212) 288-7250
New York
ELIZABETH UNGAR SKIN CARE (212) 988-7280
New York
FACES, INC. (212) 246-1883
Schnectady
GOODING SKIN SYSTEMS (518) 374-0736

OREGON
Portland
FACES UNLIMITED (503) 222-4685

PENNSYLVANIA
Media
SKIN DEEP BEAUTY CLINIC (215) 565-0886
Philadelphia
BARE ESSENTIALS (215) 922-0677
Philadelphia
PIERRE & CARLO DI ROMA (215) 735-0164
Philadelphia
PLAGE TAHITI (215) 569-9140
Richboro
EILEEN'S SKIN CARE/RICHARD'S PLACE FOR HAIR (215) 322-1793

TEXAS
Corpus Christi
AMY'S NAILS & FACES (512) 853-6262
Dallas
CORRELATIONS INC. (214) 357-7551
Dallas
INTERNATIONAL HAIR STUDIO (214) 233-0242
DALLAS
L'IMAGE ON HARVARD (214) 522-6230
Dallas
L'IMAGE ON THE PARKWAY (214) 934-8080
Dallas
JON PAUL'S—SHARRON WALLQUIST (214) 827-2600
Dallas
REBECCA'S SALON DU ESTHETIQUES (214) 369-3418
Dallas
THE HAIR REVIEW (214) 522-6481
Fort Worth
VANN MARTIN'S INC. (817) 923-8211
Houston
ABOUT FACE COSMETIC BOUTIQUE & FACIAL SALON (713) 440-7788
Houston
BEAUTIQUE INC. (713) 526-1126
Houston
KAREN BENBOW, INC. (713) 961-5747
New Braufels
SALON DE COIFFURE GASTON (512) 625-8080
Wichita Falls
ABOUT FACE BEAUTY BY MARTHA (817) 767-5513

VIRGINIA
Alexandria
EUROPEAN FACIAL CENTER (703) 836-4585
Alexandria
FOR BEAUTY'S SAKE (703) 971-7931
Williamsburg
CHRISTIE ROCHE (804) 229-4403

WASHINGTON
Bellevue
THE HAND & EYE (206) 747-3311
Seattle
ROBERT LEONARD SALON (206) 623-9666
Spokane
CLASSEE AND COMPANY (509) 928-5827

WISCONSIN
Racine
EDEL'S FACES INC. (414) 637-3405
Thorp
INTERNATIONAL ACADEMY OF AESTHETICIANS (715) 669-5053

Also available on board:
QUEEN ELIZABETH II
ISLAND PRINCESS
PACIFIC PRINCESS
ROYAL VIKING SKY
ROYAL VIKING SEA
SAGAFJORD
NORDIC PRINCE

Also available at other fine skin care Salons; for further information contact:
Francosmetics International Inc., 8601 Wilshire Blvd., Suite 602, Beverly Hills, California 90211 (213) 659-1970 • Sole Eastern U.S. Agent: Lachman Imports Inc., 733-35 Lewis Tower Building, Philadelphia, Pennsylvania 19102 (215) 546-9448.

René Guinot
PARIS

The beauty and youth of your skin
depends on the continuity
of your care and choice of products.
Rene Guinot, a new concept in beauty,
perfected in France for 30 years, now available
in the U.S. where professional skin care is practiced.

Hydradermie/Bio-Peeling

Full Professional Range/Finest Retail Products

Exclusively distributed by:
Francosmetics International Inc.,
8601 Wilshire Blvd., Suite 602,
Beverly Hills, California 90211
(213) 659-1970. Sole Eastern U.S.
Agent: Lachman Imports Inc.,
733-35 Lewis Tower Building,
Philadelphia, Pennsylvania 19102
(215) 546-9448.

The René Guinot Institute

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

THE CARRIAGE HOUSE, Decatur, AL
OAKLAWN SPORTSWEAR, INC., Hot Springs, AR
KRAMERS, New Haven, CT
LES SAISON'S, Winter Park, FL
HANDMOOR CO., Chicago, IL
THE SOURCE, Chicago, IL
S.A. BARKER CO., Springfield, IL
MEYERS, Lexington, KY
SONWOOD, London, KY
SANDY AUSTIN LTD., Lafayette, LA
THE LINE'S DEN, Bethesda, MD
CYRELD, Brookline, MA
THAL'S CARRIAGE SHOPPE, Grand Blanc, MI
FLEISHERS WEST, Minneapolis, MN
BELMAR'S FASHION CORNER, Belmar, NJ
LA CLOTIQUE, Margate, NJ
HANCY'S, Bronx, NY
COHOES, Cohoes, NY
YALLUM'S, Kingston, NY
KASSEL BROS., Middletown, NY
CONTESSINA, New York, NY
PANACHE, Cincinnati, OH
ULTIMO, Dayton, OH
POINT OF VIEW, Shaker Heights, OH
N. DAVID, Eugene, OR
aPROPOS, Washington, PA
LYNN HAYES, Williamsport, PA
THE CLOTHES TREE, Wyomissing, PA
PICKETT'S, Chattanooga, TN
COLBERTS, Dallas, TX
CASA BONITA, El Paso, TX
ESTHER WOLF, INC., Houston, TX
JOE BRAND, Laredo, TX
BEHRMANS, Pampa, TX
MARY V'S, Tyler, TX
THE FAMOUS, Norfolk, VA
THE FAMOUS, Portsmouth, VA
THE REAR DOOR LTD., Beaver Dam, WI
AU COURANT, Hartland, WI
"ILSE'S"—WHERE ELSE?, Madison, WI
THE 1700 SHOPPE LTD., Racine, WI

MORTON MYLES
550 Seventh Avenue
New York, NY 10018

morton MYLES

Available at these fine specialty stores members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

FASHION'S Alexander City, AL
THE CARRIAGE HOUSE Decatur, AL
CREATION BOUTIQUE Fairhope, AL
[illegible] AR
HONEY BEARS Greenwich, CT
FRANCES New Haven, CT
PERTA SAINTER Ft. Lauderdale, FL
MICHAELS-LE PLANADE Key Biscayne, FL
LES SAISONS Winter Park, FL
HANOVER CO. Chicago, IL
THE SILHOUETTE Chicago, IL
S.A. BAPPER CO. Springfield, IL
JULIAN'S FASHIONS Richmond, IN
NOLES Des Moines, IA
TENTH BUTLER'S [illegible], KS
[illegible] Louisville, KY
SPINNERS Louisville, KY
SANITY ALLEY LTD. Lafayette, LA
THE LOVE STORE Bethesda, MD
JEAN MARC Frederick, MD
CYBELL Brookline, MA
THAL'S CARRIAGE SHOPPE Grand Rapids, MI
BOUQUET OF ONE Traverse City, MI
FLEISHERS West Bloomfield, MN
LA BOUTIQUE, Edina, MN
BETTY K. Hattiesburg, MS
THE CARRIAGE SHOP Omaha, NE
BELMAR'S FASHION CORNER Belmar, NJ
LA COUTURE Morristown, NJ
PLAID 'N TWEED Morristown, NJ
THE STYLE SHOP New Brunswick, NJ
CLARA'S Ridgewood, NJ
CUPIDS, Clifton, NY
ARLENE FASHIONS Flushing, NY
EVELYN'S Forest Hills, NY
JEAN'S Hartsdale, NY
VALLEY'S Kingston, NY
KAISER FINES Massapequa, NY
CONTESSINA New York, NY
FASHION HOUSE Fayetteville, NC
THE ROCKER SHOP Asheville, NC
PANACHE Cincinnati, OH
[illegible] Dayton, OH
THE STYLE CENTER Elyria, OH
POINT OF VIEW Shaker Heights, OH
N. DAVID Eugene, OR
APROPOS Washington, PA
LYNN HAYES Washington, PA
THE CLOTHES TREE Ardmore, PA
CELEBRITY Dallas, TX
CASA BONITA El Paso, TX
ESTHER WOLF, INC. Houston, TX
SCHEFFS Houston, TX
JOE BRAND Laredo, TX
BERMANS Plano, TX
SAKOWITZ San Antonio, TX
TWIGS & COUNTRY FASHIONS San Antonio, TX
MARY V'S Tyler, TX
THE BEAR/DEER LTD Beaver Dam, WI
ANTHROPANT Hartland, WI
MYLES — WHERE ELSE? Madison, WI
THE [illegible] LTD Fond du Lac, WI

MORTON MYLES
550 Seventh Avenue
New York, NY 10018

Photographed by Douglas Hopkins at La Gauloise

norma walters

66 West 38th Street, New York, NY 10018 (212) 840-7677

The line women fall for

Abe Schrader
by JOSEPH GARGIULO

ultra suede® suit
available at NEIMAN MARCUS

Christian Dior Sportswear
takes browns from the bark of a tree.
And raises them to new fashion heights.
Cashmere tunic in natural, S-M-L, 320.00.
Worsted wool pant in tobacco, 4-12, 150.00.

CHAS. A. STEVENS

25 N. State Street, Chicago, IL 60602. Designers Shop on 4.
Also Water Tower, Oakbrook.

The line women fall for

A
TRIGÈRE COAT

pauline trigère for abe schrader

available at LORD & TAYLOR

VEGETABLES!

See how many ways you can turn basic ingredients into delicious triumphs with

THE GOOD COOK

PLUS 5,000 CLASSIC RECIPES FROM AROUND THE WORLD.

A treasury of ideas to test your new skills on! International specialties such as: Baked Swordfish from Turkey. Indonesian Fried Corn. Stuffed Onions from the Netherlands. English West Country Syllabub...

Recipes from noteworthy cookbooks, some long out of print: Baked Sea Bass, Corsican-Style from *Gastronomie Corse et ses Recettes.* Provincial Braised Beef, from Richard Olney's *The French Menu Cookbook.* Celery Amandine from George Seddon and Helena Radecka's *Your Kitchen Garden.* Peking Chicken and Cucumber Salad from Raymond Sokolov's *Great Recipes from The New York Times....*

From famous cooks and food writers, including: Escoffier. James Beard. Curnonsky. Luigi Carnacina. Elizabeth David. Prosper Montagné. Jacques Pepin. Albert Stockli. Jean and Pierre Troigros. Michael Field. Waverly Root. Raymond Oliver.

Fine vegetable cookery is an art. The art of knowing how to select the best ingredients. How to prepare them so they will hold all their color and taste, for example: keeping delicate tomatoes and slow-cooking vegetables from drying out under the broiler. How to transform ordinary ingredients with confidence into the kind of special creations that win compliments.

You can master this rewarding art with the help of *Vegetables,* the introductory volume in THE GOOD COOK series from TIME-LIFE BOOKS. Each beautifully illustrated volume gives you much more than a collection of more than 200 delicious recipes. It offers a fascinating way to explore new cooking skills, because it doesn't just tell you what to do—it actually shows you step-by-step, in mouth-watering, full-color photographs. *Vegetables* and its companion volumes are like no cookbooks you've ever seen.

Great chefs learn their skills one kind of food at a time. THE GOOD COOK helps you expand your abilities the same logical way, one specialized volume at a time: *Poultry... Eggs & Cheese... Salads... Fish... Classic Desserts* and others.

We invite you to try out *Vegetables* for 10 days as our guest. Sample the refreshingly clear way it shows you the right techniques to stuff eggplant, onions and artichokes. Learn the knack of slicing potatoes for deep frying (you'll see six ways, including festive potato spirals). In addition, enjoy the results of some 200 side-dish and main-course recipes such as a tasty blend of Snow Peas and Mushrooms or a creamy, light Zucchini Pudding Soufflé.

See how THE GOOD COOK goes about making you an even better cook! Mail the reply card today.

Try it out for 10 days FREE!

No obligation to buy.

LUXURY FEATURES.

Approximately 176 pages in each big 9⅜" x 10¾" volume. More than 200 how-to-do-it photographs. U.S. and metric measurements. Sewn bindings to lie flat. Two ribbon place markers.

BONUS

GUIDE TO YOUR KITCHEN

48-page guide to buying and using kitchen equipment. **FREE** with first volume.

© 1981 TIME-LIFE BOOKS INC.

If card is missing, mail this coupon to:
TIME-LIFE BOOKS
Time & Life Building, Chicago, IL 60611

YES! I would like to examine *Vegetables* plus the handbook, *The Well-Equipped Kitchen.* Please send them to me for 10 days' free examination and enter my subscription to THE GOOD COOK series. If I decide to keep *Vegetables,* I will pay $11.95 ($12.95 in Canada) plus shipping and handling, and *The Well-Equipped Kitchen* is mine to keep at no extra cost. I then will receive future volumes in THE GOOD COOK, shipped one volume at a time approximately every other month. Each volume is $11.95 ($12.95 in Canada) plus shipping and handling and comes on the same 10-day free-examination basis. There is no minimum number of books that I must buy, and I may cancel my subscription at any time simply by notifying you. If I do not choose to keep *Vegetables,* I will return it and *The Well-Equipped Kitchen* handbook within 10 days, my subscription for future volumes will be canceled, and I will be under no further obligation. CRARE3

Name_____
(Please print)

Address_____ Apt._____

City_____

State or Province_____ Zip or Postal Code_____

All orders subject to credit approval.

Beef & Veal

Salads

Eggs & Cheese

Pasta

Classic Desserts

Vegetables

TIME LIFE BOOKS

ke

1 **Shaping the fans.** Choose elongated eggplants, wash them and lop off both ends. Halve the eggplant, lengthwise. Place each half skin side up and slice it lengthwise, making the cuts about ¼ inch (1 cm) apart and leaving the slices attached at the stem end.

2 **Preparing the** [illegible] the stem ends, remove [illegible] lengthwise [illegible]

4 **Arranging the** [illegible] and cover its [illegible] vegetables here [illegible] and garlic. Lift the [illegible]

5 **Adding other vegetables.** Tuck in other vegetables here, parboiled, quartered artichoke bottoms (page 25) and olives. Cover the vegetables with onions and garlic, then press down gently to pack all of the ingredients. Add bay leaves, mixed herbs and coriander seeds. Dribble olive oil over the vegetables (left).

6 **Testing for doneness.** Cover the dish with aluminum foil and put it in an oven, preheated to 450° F. (230° C.), for 10 minutes. Then lower the heat to 350° F. (180° C.) and cook for 1 hour and 20 minutes more. Test for doneness by piercing the fans with a knife (below); the stem ends should feel soft

e
egg-
y re-
right),
ated the
bined with
a well-oiled
s of onions.
ables further—
flavor—spaces be-
filled with other
ems and

FOOD

American best: the wonders of real home cooking

An unexpected treasury of recipes from Bert Greene

Bert Greene is a passionate crusader for American cooking. His quest: to preserve and pass on the word about what he calls "grandmotherly cooking—the stuff that skipped a generation—simple, provincial cooking that is the essence of what we are as a people."

The author of three cookbooks, a nationally popular cooking teacher (his best-known classes are the "party seminars" given each February at Sea Pines Plantation on Hilton Head Island, South Carolina), Greene has been cooking since he was twelve years old: "I was a Depression kid," he explains, "and both of my parents went out to work, so I got dinner on the table." His take-out food store, "The Store," in Amagansett, Long Island, provisioned some of that area's chicest palates with sophisticated food.

Author, teacher Bert Greene is a crusader, spokesman for the classic foods of the U.S.

Now Greene has come back to "Honest American Fare," which also happens to be the name of his latest book (to be published next month by Contemporary Books). In it, he presents some of the best of the traditions, techniques, recipes gathered over recent years. "Last year alone," he said, "I taught the gospel of American cuisine in seventy cities. It's always a give-and-take, and it's rare that I come back to New York from a tour without two or three recipes that my students have brought me, for dishes that have been in their families for generations. I am fascinated by the way our cooking is evolving; how the traditional foods of various ethnic cultures have gradually been assimilated into our culture and become American home cooking. Our food is like a patchwork quilt that is only half finished. It will be at least fifty years before the total picture emerges."

Bert also has strong feelings about "fast foods," which, he says, have come to mean "stuff pumped full of diglicerides, with little or no real nutritional value. But fast doesn't have to mean artificial and *(Continued on page 300)*

Recipes from HONEST AMERICAN FARE, by Bert Greene. To be published by Contemporary Books, Inc. © 1981 by Bert Greene Reprinted with permission of the author

Fall comes alive in classic styles and fashion colors and fabrics from Rosebud Duds coordinated sportswear. Skirts, blazers, pants, sweaters and shirts for the 7-14 young lady. Other Rosebud Duds styles available for sizes 2-4T and 4-6x. From The May Apparel Group, also makers of Peaches 'N Cream dresses and Rosebuds separates sportswear.

ROSEBUD DUDS

BALLY SHOPS: NEW YORK, BEVERLY HILLS,
CHICAGO, MIAMI, BOSTON, TROY
World of BALLY Shops: Gus Mayer, New Orleans
Bona Fide Hide, Indianapolis
Coral Gables
For style booklet, write:
Bally Inc.
One Bally Place
New Rochelle, New York 10801

norma

Photo: Barbeau, Hair & Makeup: McEwen; La Coupe

Available at:

Reiss Furs
MANITOBA, CANADA

Rosie's
518 UNION, SEATTLE, WASHINGTON 98101
(206) 621-1631

*Du Pont certification mark for fabrics

Qiana*

Qiana*

Another Simpsons new slant on the jersey toga. Totally luxurious, totally today.

Fashion of Qiana*
fabric shown available at
Bullock's Wilshire, Bonwit Teller
and Chas. A. Stevens.

DU PONT

REG U.S. PAT. & TM. OFF.

This panne' velvet tunic with inserts of painted bobbin lace and silk satin pants is just one example of exciting fabric design by B. Grisham.

Each dress, skirt, coat, scarf, whatever, begins with cloth cut from the bolt of unfinished cotton, mohair, silk or wool. The fabric is hand-painted in a three-step permanent dye technique. Each is rich in its own variation of color, hue and depth.

Like snowflakes and fingerprints, no two designs are quite the same.

Each is a B. Grisham Original.

B. Grisham

3020 Viduta Lane / Huntsville, Alabama 35801

THE DENNEY FACE
IN THOROUGHBRED COLORS
©1981 FRANCES DENNEY CORP. PHOTOGRAPH: PATRICK MARCHELIER. JEWELRY: DAVID YURMAN
IT'S A GOOD FACE. A HEALTHY FACE. A FACE
YOU'LL LIKE EACH TIME YOU SEE IT IN THE MIRROR.
Copper Glaze Blush/Terracotta Lip Color/Golden Khaki and
Wild Mushroom Eye Color. Available at the best cosmetic
counters in the United States, Canada, the United Kingdom
and Ireland.
FRANCES DENNEY. AN AMERICAN TRADITION SINCE1897.

(Continued from page 292)

terrible for you; there are lots of fast foods that are pure and very good. Fish is wonderful, doesn't take long to prepare, and grits can be cooked in five minutes."

On the following pages, eight of Bert Greene's recently discovered treasures, from his newest cookbook, including a recipe for grits soufflé, which takes more than five minutes to prepare but is well worth the extra time.

BARLEY, MUSHROOM, AND TOMATO SOUP

six to eight servings

2 tablespoons oil
1¼ pounds stewing beef, cut into 1-inch cubes
1 clove garlic
5 cups water
½ cup boiling water
½ ounce dried sliced mushrooms
1 small onion, chopped
1 carrot, chopped
¾ cup chopped celery, including root end
1 cup chopped, peeled, seeded tomatoes
½ teaspoon sugar
1 small parsnip, chopped
1 small white turnip, chopped
Pinch of thyme
¼ cup barley
4 cups beef broth (approximately)
Salt and freshly ground pepper
Chopped parsley for garnish

Heat oil in large heavy pot or Dutch oven over high heat. Sauté meat until well browned on all sides. Add whole clove garlic and 4 cups of the water. Stir, scraping bottom and sides of pot. Bring to boil; reduce heat. Simmer, partially covered, 1 hour. Skim top of soup as sediment rises to top. Discard garlic.

Pour 1/2 cup boiling water over mushrooms in small bowl. Let stand at least 20 minutes. Add liquid-soaked mushrooms to soup.

Add onion, carrot, celery, tomatoes, sugar, parsnip, turnip, thyme, barley, beef broth, and remaining 1 cup water. Simmer, partially covered, until meat is tender, about 1-1/4 hours. If soup becomes too thick, thin with more beef broth. Season with salt and pepper to taste. Sprinkle with parsley.

OLD VIRGINIA SPOON BREAD

six to eight servings

2⅓ cups light cream
¼ cup unsalted butter
3 teaspoons sugar
1 tablespoon honey
½ teaspoon salt
1 cup white corn meal
4 eggs, separated
1 teaspoon baking powder
Pinch of ground white pepper

Combine cream, butter, sugar, honey, and salt in saucepan over low heat. Cook until butter melts. Do not boil. Slowly add corn meal. Continue to cook, stirring constantly, over low heat, without boiling, until thick.

Transfer corn-meal mixture to mixing bowl. Beat in egg yolks, one at a time, beating well after each addition. Add baking powder and white pepper.

Beat egg whites until stiff. Fold into mixture. Pour into buttered 2-quart casserole or soufflé dish. Bake in preheated 375° oven until puffed and golden, about 35 minutes. Serve with plenty of butter, syrup, honey, or just salt and pepper.

TUSCALOOSA CHICKEN CUSTARD

four servings

3-pound chicken, cut into serving pieces (with bones, as if for frying)
1 teaspoon salt
½ teaspoon freshly ground pepper
¼ cup chopped fresh mint leaves
½ cup plus 2 tablespoons butter
1 tablespoon oil
Bouquet garni: 3 sprigs parsley, 1 bay leaf, pinch of thyme, 1 clove garlic
¾ cup chicken stock
4 slices bacon
2 green onions, finely chopped
½ cup whipping cream
½ cup flour
⅛ teaspoon allspice
4 eggs, lightly beaten

Place chicken in mixing bowl. Sprinkle with salt, pepper, mint leaves. Rub each piece well with mixture. Let stand at least 1/2 hour.

Heat 1/2 cup butter with oil in large heavy skillet (or 2 if needed) over medium heat. Add chicken pieces; sauté until golden brown on both sides. *(Continued on page 306)*

NEW YORK DUBLIN LONDON

DORĒNE

The Dorēne Collection is available at
these fine stores—as well as other
department stores, specialty and Irish
shops in the United States, Canada and Europe.

BLOOMINGDALE'S
New York, NY

MACHUGH'S
Ridgewood, NJ

HAMBURGER'S
Baltimore, MD

STERN & MANN
Canton, OH

MARSHALL FIELD'S
Chicago, IL

DAYTON'S
Minneapolis, MN

SIMPSON'S
Quebec, Canada

Dorēne,
530 Seventh Avenue,
New York, New York 10018
(212) 944-9840

NEW YORK DUBLIN LONDON

DORĒNE

NEW YORK DUBLIN LONDON

DORĒNE

KOURKEN PAKCHANIAN

COLORFULLY COORDINATED SPORTSWEAR

FOR MEN AND WOMEN IN ALL NATURAL FIBERS.

AVAILABLE AT FINE STORES OR WRITE

MERONA SPORT, 30 ROCKEFELLER PLAZA, N.Y. N.Y. 10112

Merona

©1981 MERONA SPORT

CLASSIC U.S. FOODS

(Continued from page 300)

Reduce heat to medium low. Place bouquet garni in center; add chicken stock. Cover and cook until tender, about 35 minutes. Sauté bacon until crisp. Crumble and set aside. Reserve bacon drippings.

Rub ovenproof baking dish with 2 tablespoons butter. With slotted spoon, transfer chicken, skin side up, to dish. Sprinkle with chopped green onions. Place in preheated 375° oven.

Discard bouquet garni. Pour cooking juices into blender jar. Add bacon drippings, cream, flour, allspice, and eggs. Blend 1 minute. Scrape down sides; blend until smooth. Pour mixture over chicken. Sprinkle with crumbled bacon. Return to oven; bake until golden brown and puffed up, about 35 minutes.

OKLAHOMA CITY POT ROAST WITH GREEN SAUCE

four to six servings

2 tablespoons plus 1 teaspoon butter
1 small clove garlic, minced
2 medium onions, chopped
2 shallots, chopped
3½-4 pound boneless chuck roast
1 small clove garlic, bruised
1 tablespoon black peppercorns, crushed
1 teaspoon oil
1 cup beef broth
1 sprig fresh thyme (or a pinch of dried)
2-inch curl of lemon peel
4-6 medium potatoes, peeled, cut into eighths; parboiled 15 minutes
6 medium carrots, peeled, cut into eighths; parboiled 5 minutes
1 small shallot, minced
1½ tablespoons freshly grated horseradish or 1 tablespoon commercially prepared horseradish
¾ cup chopped parsley

Melt 1 tablespoon butter in Dutch oven over medium heat. Sauté minced garlic, onions, and chopped shallots until golden, about 5 minutes. Set aside.

Rub meat well with bruised garlic. Press crushed peppercorns into flesh. Heat 1 tablespoon butter with oil in heavy skillet over medium-high heat. Brown meat well on all sides. Transfer to Dutch oven. Add beef broth, thyme, and lemon peel to skillet, scraping bottom and sides of pan. Pour over meat; return to heat. Cook, covered, over medium-low heat 1 ½ hours.

Remove meat from Dutch oven. Strain liquid; reserving liquid. Degrease liquid; reserving fat. Return meat and degreased juices to Dutch oven. Continue to cook, covered, until tender, about 45 to 60 minutes longer.

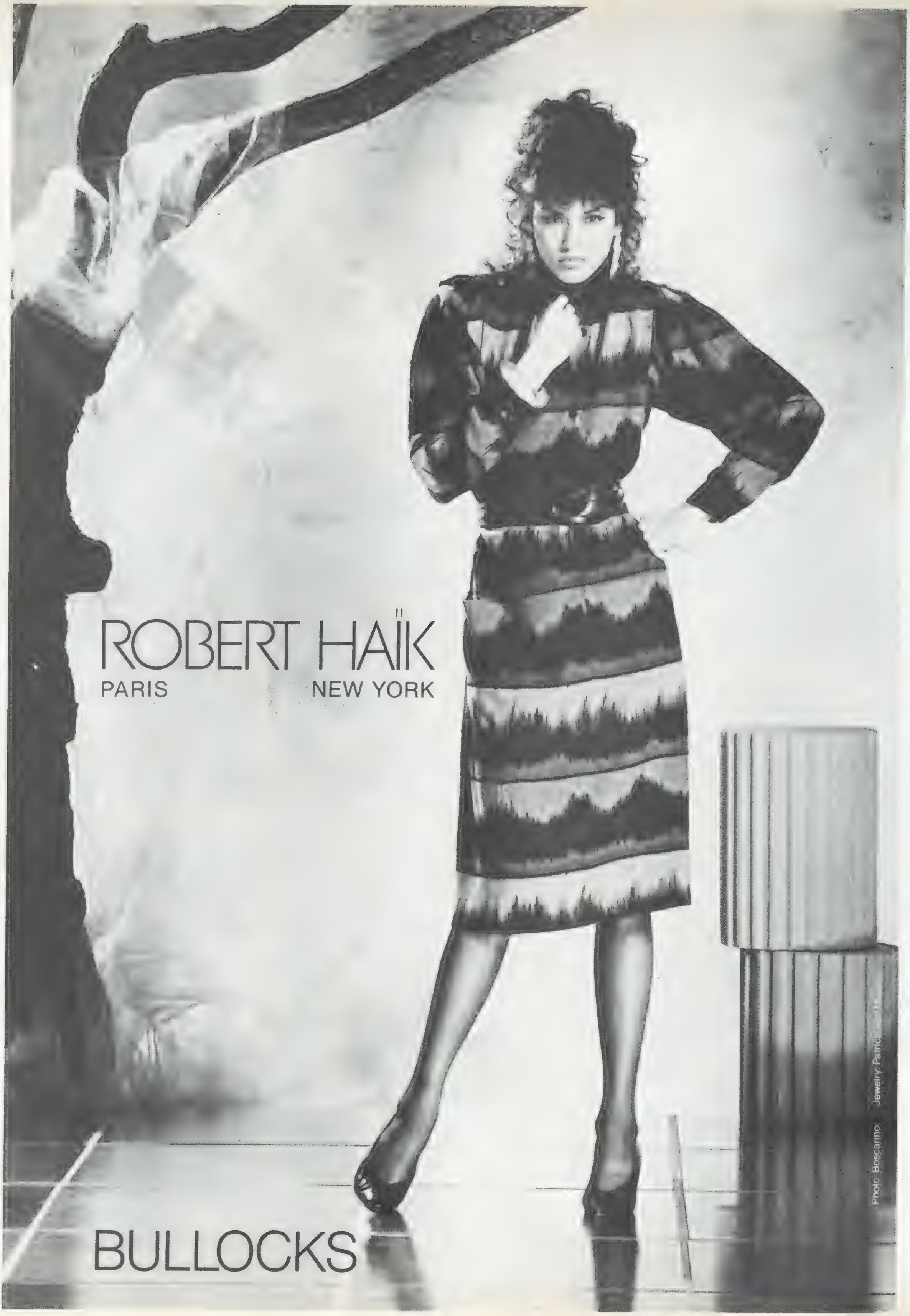
Meanwhile, pour reserved fat into shallow baking dish. Add potatoes, turning to coat well with fat. Place in preheated 375° oven, turning once, for 40 minutes. Add carrots; toss to coat. Cook 15 to 20 minutes longer.

Remove meat from Dutch oven. Place on a shallow serving platter; keep warm. Melt 1 teaspoon butter in medium saucepan. Sauté shallot until soft, about 5 minutes. Add degreased meat juices, horseradish, and parsley. Boil 2 minutes. Pour over meat. Surround with potatoes, carrots. *(Continued on page 312)*

COMPLICE

...wn here, just a sampling from
the spirited Complice collection at

WOODWARD & LOTHROP


ROBERT HAÏK
PARIS
NEW YORK
BULLOCKS
Photo: Boscarino Jewelry: Patric

CELINE

PARIS

Un nom, un style...

Madison Ave. At 51st Street New York (near the Helmsley Palace Hotel)
155 Post Street San Francisco • 333 N. Rodéo Drive Beverly Hills
• Waikiki T.C.N. Sea Side Ave. Honolulu

Introducing 'HYDRO

Because moisture and protein keep

A total system.

Dorothy Gray, an innovator in skin care products to help keep skin looking and feeling beautiful, presents a new, total skin care system - Hydro Light.

Maximum Moisture Complex.*

Only Hydro Light is formulated with MMC*, a combination of three special and unique ingredients: Hydrolyzed Animal Protein, Keratin Amino Acids and Hydrolyzed Elastin.

Each Hydro Light skin care product contains MMC*, which provides a protein-enriched complex of emulsifiers, humectants and dermal stimulants. And when used together daily, helps to keep skin looking, feeling, and performing at its youngest.

The beginning of skin revitalization.

HYDRO LIGHT BALANCING CLEANSER with MMC* thoroughly, but gently, removes resistant make-up and soil from the skin's surface and pores. Warm water rinses it all away leaving skin looking and feeling clean, yet moist and supple.

HYDRO LIGHT REVITALIZING TONER with MMC*, a gentle freshener, removes last traces of cleanser and soil, leaving skin feeling wide awake and refreshed. And it prepares the skin's cell system for daily or nightly renewal treatment.

Skin renewal day and night.

HYDRO LIGHT DAYTIME RENEWING LOTION with MMC* provides skin with daily moisture and protein reinforcement, when used alone or under

LIGHT' by Dorothy Gray

skin from looking old before its time

make-up. It helps skin attract and retain natural moisture while it helps protect against drying elements in the environment.

HYDRO LIGHT NIGHTTIME RENEWING CREAM with MMC* provides reinforcement and encourages the skin to recall and retain its own natural moisture throughout the night.

The system really works.

Clarity, vibrancy and satin-smoothness... the elements of a flawlessly radiant skin. The Hydro Light Total Skin Care System can help you achieve it today. And keep it for all of your tomorrows.

'HYDRO LIGHT by Dorothy Gray

Bill Blass Jeans.

THE ADDIS COMPANY • Syracuse, NY
L.L. BERGER • Buffalo, NY
CLARKE'S • Tulsa, OK
LOEB'S • Lafayette, IN
DE JONG'S • Evansville, IN
THE VOGUE • Flint, MI
GODCHAUX'S • New Orleans, LA
BRETT'S • Mankato, MN
M.M. COHN • Little Rock, AR
GOTTSCHALK'S • Fresno, CA
BYCK'S • Louisville, KY
LIVINGSTON'S • San Francisco, CA
MILLER'S • Charleroi, PA
B. FORMAN CO. • Rochester, NY
HOVLAND-SWANSON-COCHRANE • Lincoln, NE
LOVEMAN'S • Chattanooga, TN
WOOLF BROS. • Kansas City, MO
FROST BROTHERS • San Antonio, TX

Shirt, about $21.
Sweatshirt jacket, about $24.
Jeans, about $25.

BILL BLASS
FOR ROYAL

THE ADDIS COMPANY • Syracuse, NY
CLARKE'S • Tulsa, OK
DE JONG'S • Evansville, IN
THE VOGUE • Flint, MI
GODCHAUX'S • New Orleans, LA
BYCK'S • Louisville, KY
MILLER'S • Charleroi, PA
B. FORMAN CO. • Rochester, NY
HOVLAND-SWANSON-COCHRANE • Lincoln, NE
FROST BROTHERS • San Antonio, TX

About $130.

Kasper
for Joan Leslie

Available at these fine specialty stores of the Jerry Bernstein resident buying office.

ALABAMA
Alexander City–Frohsin's
Decatur–The Carriage House
Fairhope–Country Boutique

CONNECTICUT
New Haven–Kramers

ILLINOIS
Chicago–Handmoor Co.
Springfield–S.A. Barker Co.

IOWA
Des Moines–Wolfs

KANSAS
Hutchinson–Terry Bloskey's

KENTUCKY
Lexington–Meyers
London–Sonwood

LOUISIANA
Lafayette–Sandy Austin, Ltd.

MARYLAND
Bethesda–The Line's Den
Pikesville–John Sims Inc.

MASSACHUSETTS
Brookline–Cyreld

MICHIGAN
Grand Blanc–Thal's Carriage Shoppe
Traverse City–Bouquet De Chic

MINNESOTA
Minneapolis–Fleishers West

MISSISSIPPI
Vicksburg–Bettye K.

NEBRASKA
Omaha–The Carriage Shop

NEW JERSEY
Belmar–Belmar's Fashion Corner
Margate–La Clotique

NEW MEXICO
Hobbs–Zana Willey

NEW YORK
Bronx–Hancy's
Cohoes–Cohoes
Flushing–Arlene Fashions
Forest Hills–Engelmans
Kingston–Yallum's
Middletown–Kassel Bros.
New York–Contessina

NORTH CAROLINA
Fayetteville–Fabian House
Wilmington–The Wonder Shop

OHIO
Cincinnati–Panache
Dayton–Ultimo
Elyria–The Style Center
Shaker Heights–Point of View

OREGON
Eugene–N. David

PENNSYLVANIA
Altoona–Young Mens Shop
Washington–Apropos
Williamsport–Lynn Hayes
Wyomissing–The Clothes Tree

TEXAS
Dallas–Colberts
El Paso–Casa Bonita
Houston–Esther Wolf Inc.
Houston–Scheps
Laredo–Joe Brand
Odessa–J. Caviness
San Antonio–Town & Country Fashion
Tyler–Mary V's

VIRGINIA
Norfolk–The Famous
Portsmouth–The Famous

WISCONSIN
Beaver Dam–The Rear Door Ltd.
Hartland–Au Courant
Madison–"Ilse's"–Where Else?
Racine–The 1700 Shoppe Ltd.

CLASSIC U.S. FOODS

(Continued from page 306)

HOT SPUD SALAD WITH SUMMER SAUSAGE

two to four servings

3 strips bacon, cut into 1-inch pieces
1 tablespoon butter
1 large clove garlic, minced
4 green onions, chopped
2 large potatoes, sliced ¼-inch thick
Pinch of thyme
⅛ teaspoon crushed dried hot red peppers
½ pound summer sausage cut into chunks (I prefer Hoff's of Brownsville, Wisconsin)
2 tablespoons red wine vinegar
Salt and freshly ground pepper
2 tablespoons chopped parsley

Render bacon in large skillet over medium-low heat. Do not brown. Add butter and garlic; cook 4 minutes.

Stir in green onions, potatoes, thyme, and hot peppers. Mix well and add sausage. Cook, tossing occasionally, until potatoes are tender, about 20 minutes. Sprinkle with vinegar. Cook 5 minutes longer. Season with salt and pepper to taste. Garnish with chopped parsley.

GRITS SOUFFLÉ

four to six servings

2½ tablespoons butter
4 tablespoons freshly grated Parmesan cheese
1 tablespoon minced shallots
⅓ cup minced cooked ham
2 teaspoons Madeira
1 cup water
1 cup milk
½ teaspoon salt
½ cup white hominy grits (I use Quaker enriched)
4 egg yolks
¼ teaspoon freshly grated nutmeg
Dash of red pepper sauce
½ cup grated Swiss or Jarlsberg cheese
¼ cup whipping cream
Salt and freshly ground pepper
5 egg whites

Rub a 1-quart soufflé dish with 1/2 tablespoon of the butter and sprinkle with 1 tablespoon of the Parmesan cheese. Set aside in cool place.

In small sauté pan, melt 1 tablespoon butter; add shallots; cook over medium heat until golden. Add ham and Madeira; cook, stirring constantly, until all liquid is absorbed, about 5 minutes. Set aside.

Combine water, milk, and salt in saucepan and bring to boil. Stir in grits; return to boil. Reduce heat and cook, stirring constantly, until thick and tender, 5-8 minutes. Add remaining tablespoon butter. Over low heat, beat in egg yolks, one at a time, beating well after each.

Transfer grits-yolk mixture to mixing bowl and stir in ham mixture, nutmeg, red pepper sauce, Swiss cheese, 2 tablespoons Parmesan cheese, whipping cream, and salt and pepper to taste. Beat egg whites until stiff, but not dry, and stir 1/3 of beaten whites into mixture. Fold in rest. Pour into prepared soufflé dish and sprinkle top with remaining 1 tablespoon Parmesan cheese. Bake in preheated 400° oven 30-35 minutes. (Slightly less cooking time will produce a moister center.) Serve immediately.

(Continued on page 322)

The admiration is mutual.

Kasper

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

EVELYN'S Fairbanks, AK
KRAMERS New Haven, CT
FROHSIN'S Alexander City, AL
THE CARRIAGE HOUSE Decatur, AL
BERTA SAWYER Ft. Lauderdale, FL
MICHELE'S—L'ESPLANADE Key Biscayne, FL
WOLFS Des Moines, IA
HANDMOOR CO. Chicago, IL
THE SOURCE Chicago, IL
S.A. BARKER CO. Springfield, IL
TERRY BLOSKEY'S Hutchinson, KS
MEYERS Lexington, KY
SONWOOD London, KY
SANDY AUSTIN LTD. Lafayette, LA
THE LINE'S DEN Bethesda, MD
THAL'S CARRIAGE SHOPPE Grand Blanc, MI
BOUQUET DE CHIC Traverse City, MI
FLEISHERS WEST Minneapolis, MN
BUTTER'S STYLE CENTER Willmar, MN
LA BOUTIQUE Biloxi, MS
BETTYE K. Vicksburg, MS
FABIAN HOUSE Fayetteville, NC
THE WONDER SHOP Wilmington, NC
THE CARRIAGE SHOP Omaha, NE
BELMAR'S FASHION CORNER Belmar, NJ
LA CLOTIQUE Margate, NJ
CLARA'S Rutherford, NJ
ZANA WILLEY Hobbs, NM
HANCY'S Bronx, NY
COHOES Cohoes, NY
ENGLEMANS Forest Hills, NY
ARLENE FASHIONS Flushing, NY
JERI'S Hartsdale, NY
YALLUM'S Kingston, NY
KASSEL BROS. Middletown, NY
CONTESSINA New York, NY
PANACHE Cincinnati, OH
ULTIMO Dayton, OH
LEO C. WILSON, INC. Delaware, OH
THE STYLE CENTER Elyria, OH
POINT OF VIEW Shaker Heights, OH
RITZWOLLER'S PARISIAN Lawton, OK
N. DAVID Eugene, OR
aPROPOS Washington, PA
LYNN HAYES Williamsport, PA
THE CLOTHES TREE Wyomissing, PA
BRITTON'S Columbia, SC
PICKETT'S Chattanooga, TN
COLBERTS Dallas, TX
JOE BRAND Laredo, TX
CASA BONITA El Paso, TX
DRYDEN'S Groves, TX
J. CAVINESS Odessa, TX
SCHEPS Houston, TX
ESTHER WOLF, INC. Houston, TX
BEHRMANS Pampa, TX
SANSOMS San Antonio, TX
TOWN & COUNTRY FASHIONS San Antonio, TX
THE REAR DOOR LTD. Beaver Dam, WI
AU COURANT Hartland, WI
"ILSE'S"—WHERE ELSE? Madison, WI
THE 1700 SHOPPE LTD. Racine, WI

EKLEKTIC, LTD.
498 Seventh Avenue
New York, NY 10018

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

THE CARRIAGE HOUSE Decatur, AL
KRAMERS New Haven, CT
MICHELE'S—L'ESPLANADE Key Biscayne, FL
LES SAISON'S Winter Park, FL
HANDMOOR CO. Chicago, IL
THE SOURCE Chicago, IL
S.A. BARKER CO. Springfield, IL
MEYERS Lexington, KY
SONWOOD London, KY
SANDY AUSTIN LTD. Lafayette, LA
CYRELD Brookline, MA
THE LINE'S DEN Bethesda, MD
JOHN SIMS, INC. Pikesville, MD
THAL'S CARRIAGE SHOPPE Grand Blanc, MI
FLEISHERS WEST Minneapolis, MN
BELMAR'S FASHION CORNER Belmar, NJ
LA CLOTIQUE Margate, NJ
ZANA WILLEY Hobbs, NM
COHOES Cohoes, NY
KASSEL BROS. Middletown, NY
CONTESSINA New York, NY
PANACHE Cincinnati, OH
ULTIMO Dayton, OH
POINT OF VIEW Shaker Heights, OH
N. DAVID Eugene, OR
YOUNG MENS SHOP Altoona, PA
aPROPOS Washington, PA
LYNN HAYES Williamsport, PA
THE CLOTHES TREE Wyomissing, PA
PICKETT'S Chattanooga, TN
COLBERTS Dallas, TX
CASA BONITA El Paso, TX
ESTHER WOLF, INC., Houston, TX
JOE BRAND Laredo, TX
J. CAVINESS Odessa, TX
BEHRMANS Pampa, TX
MARY V'S Tyler, TX
THE REAR DOOR LTD. Beaver Dam, WI
AU COURANT Hartland, WI
"ILSE'S"—WHERE ELSE? Madison, WI
THE 1700 SHOPPE LTD. Racine, WI

GIORGIO SANT'ANGELO
for Marjer Parts Enterprises
550 Seventh Avenue
New York, NY 10018

dressing up is half the fun

diane dickinson
for gentillesse

Chloé
PARIS

BARTON/SLIGH'S Jacksonville — **BLOOMINGDALE'S** Chestnut Hill, MA — **BULLOCKS WILSHIRE** Millburn T.W.P. & Basking Ridge, NJ — **ELIZABETH ARDEN/THE SALON** All Locations — **GARFINCKEL'S LOU LATTIMORE** Dallas — **MARSHALL FIELD'S** Chicago — **MARTHA** Bal Harbour, Palm Beach — **SAKS FIFTH AVENUE** New York, Beverly Hills, Chevy Chase, Chicago, Cleveland, Houston, San Francisco, Troy

Jim Greenberg

Wilshire Blvd, Los Angeles — **CHEZ CATHERINE** Ontario, Palm Beach — **CREEDS** Ontario — **ELEGANZA** Washington, DC — **HALLE'S** Cleveland — **HATTIE** Detroit, Birmingham — **HIRSHLEIFER'S** Forest Hills — **NAN DUSKIN** Philadelphia — **NEIMAN-MARCUS** Bal Harbour, Beverly Hills, Dallas, Houston, Newport Beach —

FINGER-FIT

OPEN
To slip over your knuckle

CLOSED
Locks for snug fit

U.S. PAT.
NO. 2771753

Makes Rings Fit

- **Rings won't twist with new Finger-Fit!**
- **Rings slip on and off easily even over swollen knuckles.**

Your jeweler can attach to any woman's ring, old or new. Opens 3 sizes. Easily closes for snug, secure fit. 14K yellow or white gold or platinum.

Thousands of satisfied customers coast to coast!
Mail coupon for name of Finger-Fit jeweler near you

FINGER FIT . . . *for a Comfortable Fit!*

DEPT. V-9, BOX 366, ROYAL OAK, MICH. 48068

NAME

ADDRESS

CITY, STATE

ZIP

From Saks Fifth Avenue... two very special Folios to make shopping for the holidays and after extra-easy. Ready in early October, our Christmas Gift Folio filled with pages and pages of gifts for family and friends. Then, in early November, our Holiday Dressing and Cruise Folio, filled with all there is of fashion and style in clothes and accessories, for entertaining and travel. Just send $5 for your two catalogues.

Saks Fifth Avenue

Don't carry a litter bag.

Pitch in and do your part to fight handbag litter with Rolfs handy new purse organizers. There's a co-ordinated Collectible for everything you carry: cosmetics, jewelry, glasses, cigarettes and more. And, Rolfs makes them so affordable, you can hardly afford to live without them. So, don't carry a litter bag. Clean it up with the beautiful little purse organizers . . . the Collectibles from Rolfs.

ROLFS...it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

CLASSIC U.S. FOODS

(Continued from page 314)

SPAGHETTI TONNATO

four servings

¼ cup olive oil
1 large onion, chopped
2 cloves garlic, minced
1 cup chopped, peeled, seeded, fresh tomatoes
1 can (8 ounces) imported Italian tomatoes
Pinch of sugar
1½ teaspoons chopped fresh basil or ¾ teaspoon dried
¼ teaspoon ground allspice
½ teaspoon salt
¼ teaspoon freshly ground pepper
2 cans (6½ ounces each) tuna, drained
1 small clove garlic, mashed
½ teaspoon anchovy paste
8 ounces spaghetti
1 tablespoon butter
3 tablespoons minced parsley
Freshly grated Parmesan cheese

Heat oil in large saucepan over medium-low heat. Cook onion and garlic until soft, about 5 minutes. Add fresh and canned tomatoes, sugar, basil, allspice, salt, and pepper. Simmer 10 minutes. Stir in tuna; simmer 20 minutes.

Mash 1 small clove garlic with anchovy paste and 1 teaspoon tomato-tuna mixture. Stir into saucepan. Simmer 5 minutes.

Meanwhile, place spaghetti in large saucepan of boiling, salted water. Cook until tender, about 5 minutes. Drain. Wipe out pot; return to low heat. Toss spaghetti with 1 tablespoon butter until very hot.

Sprinkle tomato-tuna mixture with minced parsley. Serve with spaghetti. Pass the freshly grated Parmesan cheese.

LEMON YOGURT CROWN CAKE

eight to ten servings

1 cup unsalted butter, softened
1½ cups granulated sugar
4 eggs
1 tablespoon grated lemon rind
1 teaspoon vanilla
2½ cups sifted all-purpose flour
1 teaspoon baking powder
1 teaspoon baking soda
½ teaspoon salt
½ pint yogurt
¾ cup finely ground almonds
½ cup lemon juice

Beat butter in large mixing bowl until light and fluffy. Slowly beat in 1 cup sugar. Beat in eggs, one at a time, beating thoroughly after each addition. Beat in lemon rind and vanilla.

Sift flour with baking powder, baking soda, and salt. Add to batter in three parts, alternating with three-parts yogurt. Fold in ground almonds. Pour into buttered and floured 9-inch tube pan.

Bake in preheated 350° oven until toothpick inserted in center comes out clean, about 1 hour. Cool on wire rack 5 minutes.

Meanwhile heat remaining 1/2 cup sugar with lemon juice in small saucepan until sugar dissolves. Slowly pour over cake, allowing mixture to soak in. Cool completely in pan before unmolding. ▽

Behind every great coat
there's a Forstmann label.

FORSTMANN®
Woolens by J.P. Stevens

PURE WOOL

FAMOUS-BARR MARSHALL FIELD'S G. FOX & CO. LIVINGSTON'S JOHN WANAMAKER HIGBEE'S WOODWARD & LOTHROP
BLOOMINGDALE'S KAUFMANN'S FILENE'S DAYTON'S LAZARUS THE DENVER

Halston for John Baldwin, Florida and Myrtle Beach, S.C.

"ONE TOUCH."
INSTEAD OF REMOVING HAIR ONCE A MONTH, DO IT ONCE AND FOR ALL.

Never before has it been possible to so easily and comfortably remove unwanted hair to leave your skin beautifully smooth and beautifully bare.

With the "One Touch"® home electrolysis system you can *permanently* remove unwanted hair from eyebrows, face, bikini line, thighs and anywhere else on your body.

"One Touch" works on the same principle as proven, costly salon electrolysis. But because it has unique patented electronic microcircuitry, and is cordless electric, salon results are yours in the comfort of your home. And for less than the cost of a single one hour salon treatment.

The advanced technology of "One Touch" makes it safe, gentle and effective. Its exclusive space age features are:

Comfort Control Dial you adjust for the gentlest treatment. You feel only a mild, tingling sensation.

Spring Cushioned Stylet Tip means you can't penetrate the skin, ever.

Audible Signal that automatically hums when base of hair is contacted and treatment has begun. And beeps when treatment is complete and hair is ready to be removed.

The "One Touch" Home Electrolysis system. In one step, removing hair at home goes from the stone age to the space age.

Available at cosmetic counters at better department and drug stores worldwide. For store in your area, call 800-631-0860. In New Jersey call 201-343-5100. You may order direct if not yet available in your area.

Made in the U.S.A. by the beauty division of INVERNESS®

30-day money back guarantee

OneTouch™ 555 Hackensack Ave River Edge, N.J. 07661

☐ Enclosed is **$29.95** plus $1.50 postage & handling. ☐ Check or money order.
☐ MC ☐ VISA ☐ AM.EX.

Card No._____ Exp. date_____

Name_____

Address_____

City_____

State_____

Zip_____

V6

TRUSSARDI

Diffusione Internazionale
Piazza Duse 4 - 20122 Milano
Tel. 02/704691 - Telex 340044 TRUSSA I

Boutiques Trussardi
Milano: via S. Andrea, 5 Firenze: via del Parione, 13/15
Roma: via Bocca di Leone, 27

Antwerpen London Geneve Wien New York
Los Angeles San Francisco Tokyo Osaka
Hong Kong Honolulu S. Marteen-Antille

foto Maria Vittoria Corradi - grafica Mario Craighero

FICTION

An almost perfect dancer

The flesh was willing, the spirit weak

BY DIANA ADAMS

Vera first came to the ballet school when she was twelve years old. It was a professional school, the requirements were strict. Although she was not very advanced, Vera was accepted at once. But the grim, large city and the stern atmosphere of the school thoroughly chilled the child. She begged her mother to let her go home, back to the small suburban town where they lived. When her mother saw how frightened she was, she agreed.

Two years later, at the insistence of the local teacher, they returned, and Vera began her studies as a scholarship student.

I had been a part of the school since I stopped performing, a year earlier. We auditioned every Wednesday afternoon, and that's when I saw Vera for the first time. I always looked forward to the auditions, but they were sometimes very disappointing. We did not see really exciting material often. The sight of Vera sent my heart soaring. Her proportions were so spectacularly designed for ballet, she was dazzling to behold, just standing at the barre. It was hard to imagine those long limbs and that elegant instep not responding to expert training with a rush toward perfection. The previous training had been a decent beginning, there was little to undo. It was almost as if this lovely body just needed to absorb the right information to pursue its destiny.

It wasn't quite that easy. Ideal for the line of ballet, Vera's long legs were hard to strengthen technically. Her turnout, seemingly more than adequate, deserted her when she had to move fast. The beautiful extensions were hard to sustain through a long adagio. She was dedicated, so there was visible progress; it was just slower than I had anticipated. Her potential was never in doubt.

There were qualities in Vera's temperament that were causing her more discomfort than the intensive physical training. Most of the other students, sharing the same experience, seemed to find in it a boisterous pleasure that was unavailable to her. It was a highly competitive atmosphere, and she was unable to summon up the confidence to respond to it. She was intelligent, and recognized that the praise she enjoyed was directed toward her purely physical endowments, since her technical accomplishments were as yet so few.

Her shyness was a handicap. Dancing needs a boundless energy and vitality, and Vera's restraint sometimes gave her work a lifeless appearance. She was very tall, and because of her proportions, in some exercises she was naturally imposing; in others, her diffidence made her height seem incongruous. She was aware of this conflict between her size and her style, but the most wrenching daily effort failed to give her a more commanding look. She longed for a forceful personality and despaired of her timidity.

During the next two years, as her technique became stronger, she seemed to occupy more space. But she didn't have any attack, and the signature of a personal style eluded her. I was sure that when she acquired some courage, her dancing would become more interesting.

Soon after she was sixteen, the tall girls' ranks needed replenishing, and Vera entered the company. She had so consummately the look of a dancer, there was a stir of interest at the theater when she transferred her endeavors from the school. I watched her go with trepidation.

Her first performances would be filled with thrills and terror. She was fulfilling a fantasy carefully nurtured for years, but the relentless demands made upon her skills would quickly dispatch any feelings of euphoria. Accustomed to linking two or three steps together in class, she would now be expected to pick up instantly long passages of sophisticated choreography. There is so much going on at once, so many new sensations tumbling into the consciousness, that the Vera who finally arrived on stage would be a nearly stunned being. The stabilizer is the technical language, which is so familiar, it assembles all the elements into a more or less reasonable experience. The tranquilizer is the pre-performance warm-up, the ritual barre work soothing the anxieties of mind and body.

Because she was so tall, Vera was not introduced into many ballets at once. She was musical and learned quickly. Some of the rehearsals she enjoyed, but in others, she found her technical equipment sorely taxed. The music tore past her in any fast sections, and she was always struggling to keep up. Her legs would grow numb and her feet heavier and heavier. The more she strained after the music, the clumsier she became. She did not have nearly enough endurance. Onstage, she was frightened that her strength would desert her when she needed it most, and the performances terrified her. She no longer thought in terms of how exquisitely she wished to dance; she longed fervently only for the curtain to come down, without some awful disgrace to her.

Despite the encouraging and cheering words from the rest of the company, she felt very disheartened. After the others had left the theater, she would stand in the wings and watch the darkened stage, wondering what compromise was necessary to make that magical space more hospitable to her.

The first season went by, and after a short interim, the rehearsal period began for the next one. Vera worked as hard as she could. She was slowly acquiring more facility: sections of ballets that *(Continued on page 335)*

MSK KIPPS
DESIGNED BY ELISABETH DUREAU
SAKS FIFTH AVENUE

This is where a wrinkle could start....

This is what could stop it.

"I'm Lynda Carter. And I don't want wrinkles any more than you do. That's why I use Moisture Whip Moisturizer by Maybelline. Because unlike the leading moisturizers, Moisture Whip contains Padimate O, a protective ingredient that screens out harmful light rays that cause our skin to age and wrinkle before its time.

"Moisture Whip is also dermatologist tested and fragrance free. So use Moisture Whip every day and do more than moisturize your face. Help protect it from wrinkles. I do.

Moisture Whip Maybelline

CLOSE TO PERFECTION™

JOSEPH PICONE DESIGNER COLLECTION

©1981 Evan-Picone

Behind every "Irka look" is a woman you have to know.

IRKA. ELEGANT, CONFIDENT, VERSATILE, DYED TO MATCH DESIGNER SEPARATES. 100% WOOL GABARDINE JACKET, ABOUT $140. MATCHING SKIRT, ABOUT $70. 100% SILK CREPE DE CHINE BLOUSE, ABOUT $80. JACKET AND SKIRT IN PECAN, AS SHOWN, AND OTHER RICH FASHION COLORS. BLOUSE COLORS TO MATCH OR ACCENT. SIZES 4 TO 14. AT J.W. ROBINSON, L.A.; BURDINES, MIAMI; MACY'S, N.Y.; I. MAGNIN, S.F.; AND OTHER FINE STORES.

A contact lens you can wear all weekend.

It's worth looking into.

Contact lenses have changed. And in a very remarkable way. No longer do you have to go through the same daily routines. Because now there's a contact lens you can just put in. And leave in. Maybe for as long as two weeks. Now there's HYDROCURVE II Contact Lenses for Extended-Wear.

Extended-wear vs. ordinary contacts.

HYDROCURVE II Lenses are more convenient than ordinary soft lenses.

In fact, with your eye doctor's fitting and follow-up care, you may be able to wear HYDROCURVE II for up to two weeks.

Think of what that may mean. You can fall asleep while wearing your lenses and then be able to see as soon as you wake up. You can have carefree days without ever having to bother with your contact lenses!

Convenience and comfort, too.

Not only are HYDROCURVE II Lenses convenient, they're very comfortable, too. The center of the lens is only about half the thickness of a human hair and the lens actually absorbs more than 50% of its weight in water.

HYDROCURVE II Lenses allow more oxygen to reach the eye than any other soft contact lens. Because your eye can breathe more normally with HYDROCURVE II Lenses, you can wear them for longer periods of time.

Tested and proven.

Since 1977, ophthalmologists and optometrists have extensively tested HYDROCURVE II Lenses on thousands of patients. This comprehensive investigation constitutes the largest controlled study ever conducted on contact lenses in the U.S. As a result of this research, HYDROCURVE II became America's first extended-wear contact lens for nearsighted people.

In fact, since 1979, over 150,000 patients have been successfully fitted with HYDROCURVE II Extended-Wear Contact Lenses.

Ask your doctor about extended-wear.

These unique lenses are for active people who don't want to be inconvenienced by handling and removing their lenses every day. They're comfortable. Convenient. Durable. But they're not for everyone.

Many nearsighted, astigmatic and post-cataract patients can wear HYDROCURVE II Lenses for Extended-Wear, but only an eye doctor can determine if they're right for you.

If so, periodic follow-up examinations and progress checks are required to insure your continued success. This additional care usually costs more than with ordinary contact lenses.

Call now for more information.

Call your doctor today. Or for important information about HYDROCURVE II, call toll-free 1-800-854-2852 (in California 1-800-542-6062).

HYDROCURVE II. The contact lens for comfortable, longer wear.

As with all contact lenses, adhere to the recommended care system and avoid use of any other eye solution and medication. Contact lenses should not be worn while swimming or in the presence of noxious and irritating vapors. Cosmetics, hairspray, lotions, soap, creams and deodorant must not come in contact with lenses. See your eye doctor regularly and especially if any problems occur.

HYDROCURVE II® 55 (bufilcon A)
CONTACT LENSES FOR EXTENDED-WEAR.

QUITE SIMPLY, MINK WILL CHANGE YOUR LIFE.

MINK INTERNATIONAL, THE FINEST MINK FROM SCANDINAVIA, AMERICA, CANADA AND THE NETHERLANDS.
466 LEXINGTON AVENUE, NEW YORK 10017.

FICTION

(Continued from page 327)

were previously frustrating for her, she now danced with some ease. Although her technique was neither strong nor fast enough yet, there were moments when she looked absolutely breathtaking. She began to be considered for roles outside the corps de ballet.

Some young dancers graduate into important roles with aplomb. They have enough confidence and ego to trust their enthusiasm to get them through awkward first performances. They are the fortunate ones. For an acutely sensitive dancer, like Vera, the heightened exposure could only be agonizing. She was so vulnerable, she was sure that the weaknesses that tormented her were instantly perceived by a mercilessly critical audience. She had no sense at all of the generosity of an audience; that they might be blinded by her sheer beauty never occurred to her.

The first role that she learned was a rather stately one, with no quick passages. Her lovely line looked sumptuous, and the leisurely tempo did not threaten her. The first performance went well. She did not stumble or fall off pointe, but the fearful moments on stage alone seemed endless to Vera.

The next season, she was cast in another important role, again chosen to exploit her physical beauty and conceal her technical uncertainties. Vera loved the music, and longed to pour herself into this part and wrest some pleasure from it. But the more desperately she struggled to express herself in the lyrical movements, the more distant and cool she appeared. The natural reserve stiffened into austerity. And while the steps had some regal authority, there was no real energy in her dancing. Behind the frozen exterior, the energy was consumed by the frantic effort to conceal her insecurity.

She was deeply troubled and guilty at her own misery. All the years of training and the love of dancing magically culminating in those wonderful opportunities, and she could find no joy in them. She questioned her talent and began to dread going to the theater.

It was an intensely lonely time for her. She did not know how to ask for help. She wondered what was wrong with her.

There is certainly no fixed course for a young dancer. Every route is difficult and demanding. I saw very few performances during that time, my life delightfully complicated by the raising of a child. I knew that in the office, where the programs are determined and the casting discussed, Vera's name still came up often. But there was some impatience with her lack of energy. She was now dancing with a sort of sweet languor. The ballet mistress implored her, in rehearsal, and the ballet master, onstage, to assert herself and force some athleticism into her work.

The next role assigned her was a major classical one, wonderfully suited to her majestic proportions and the flowing quality of her movement. I saw the performance. Her first entrance stirred the audience—she looked so purely beautiful. Her arabesques were lingering and sculptural, the movements controlled and sure. When the music picked up some urgency, she was a little slow to move with it; but the scene swept along well and there was applause at her exit.

When she reappeared, the audience greeted her with a murmur *(Continued on page 337)*

THE VACATION THAT CAN CHANGE YOUR LIFE.

Amidst the green golf courses and blue lakes of Bonaventure,® there's a magnificent new resort where you can discover the health and beauty secrets of the world. With totally separate facilities for men and women. Fitness classes from aerobic dance to yoga. A Lancôme Skin Care Clinic. Nutrition. Relaxation and stress relief.

It's a customized health and fitness Spa vacation designed to develop habits and attitudes to bring you lifelong benefits. In fact, it's really a new you. And it's easier than you think.

For the whole exciting story, see your travel agent or call Inter·Continental Hotels anywhere in the world.
In Continental U.S.A.: 800-327-0200.
Florida: 800-432-2673.

Fort Lauderdale
INTER•CONTINENTAL
HOTEL & SPA
at Bonaventure®
Opening December, 1981

Raafty

One of the privileges of being a woman.

RAAFTY INC., N.Y.
AVAILABLE AT ... GIDDINGS & Jenny Cincinnati, Ohio

NEW YORK DIAMOND & JEWELRY EXCHANGE
N. Miami Beach, Florida

©1981 Evan-Picone

An Evan-Picone Company

Austin Hill. As smart as the woman who wears it.™

(Continued from page 335)

of expectation. The adagio was long and fairly difficult. Vera's rippling *port de bras* and fluid extensions were moving, but the performance seemed to drift a little.

The music for the variation was a much quicker tempo, and the choreography was complicated. Vera danced it briskly. Every change of direction was clear, the steps firmly presented. She had obviously worked very hard on this section; it was very polished. But she had the look of an attentive and industrious student. Though it was impeccable musically, I had the sense of missing some strong, inner beat. In the finale, she faltered badly. She was visibly tired and unable to force her technique to any dramatic heights.

Perhaps her concept of the part undermined her, or maybe she was just too intimidated; but throughout the performance, she had remained icily impersonal, as if she could not bring herself to participate in the proceedings.

The season ended soon after. When the next one opened, Vera found she did not have much to do. She was no longer in the corps de ballet, but neither was she dancing many performances of the leading roles she had learned.

I first met her again at a party for the company around Christmas time. When her shadowy figure materialized at my side, she looked shaken and lost. I was immediately engulfed by the entreaty I sensed in her, and I turned and we sat down on a sofa by the side of the room as if we had an appointment.

"How are you?" I asked. "How's it going?" She shook her head. "No good?"

"No good," she whispered.

"Are you having a hard time?" She nodded, and the desperation and misery in her eyes made me uncomfortable. The apartment was festively decorated, and this interview felt strangely inappropriate.

"But you're getting some good parts!" She shook her head again.

"Not anymore."

I didn't know what to say next. The mute appeal directed at me made me vaguely irritated. I wished she could tell me what was wrong instead of leaving me to try and figure out what was expected of me.

"I'm so sorry, Vera. Are you very unhappy?"

"Yes!" The tremulous smile and swimming eyes were awful testimony, but Lord, I thought, I wish she were more articulate. I guessed what she must have been going through.

"Listen, you know, this sort of thing is not unusual for a young dancer. You show a lot of promise, and people get excited and give you things to do too soon. There is a lot of pressure and perhaps you are not ready for it. Dancers develop at very different rates, just like other people! It doesn't mean your career is over!"

But I felt a dreadful clutch of apprehension in my stomach. Unable to justify her first opportunities, would she be offered them again? Was it possible that this beautiful creature was not going to fulfill her potential? Was not going to become the wonderful dancer she seemed so specifically meant to be?

"I don't know what to do."

"Do you still want to dance?"

"Yes, but something is wrong."

"Do you know what it is?" She raised her shoulders—a shrug or a shrinking movement, I couldn't tell. She was looking down, and I thought, with great pity, she's so disappointed in herself. She was so thoroughly helpless, I felt very moved to find some advice for her, to provoke her ability into some practical application. I studied her in the half-dark, trying to remember how she had affected me in the last performance I had seen. Images of that pure and lonely figure floated into my head.

"I wonder if you really know how to work yet. When you're at the school, the teachers know how to persuade you to educate your body, even against your will. They make you jump when you don't feel like it, make you turn when you think you can't—they sort of assume control of your progress. When you join the company, it may take a while to realize that the expectations are now your own. I don't know if you've done that yet. Sometimes, you seem as if you are looking around for someone to tell you what to do next. You have to try and work by yourself—this is the fastest way to find out how personal the effort has to be. To be alone in a studio or onstage, and do a really hard, fast barre and then go to the center and make yourself jump, that's when you know the kind of energy you have to have. And no poetic inspiration is going to give you the power you need—only your own will and energy." She had will, I was sure, but so far, not the energy.

We were interrupted then; she was certainly very little comforted. Her eyes looked even more hurt than before. I left soon after, without a chance to speak with her again.

For weeks I was haunted by thoughts of Vera and that inconclusive conversation. I wondered if she *(Continued on page 339)*

From Yves Saint Laurent...lightweight luggage as handsome as it is practical. And that's important when you want everything about you, even the bags you carry, to be right. Outside, the durable, textured nylon is trimmed with leather-like vinyl; inside, the famous Yves Saint Laurent name patterns the nylon lining. Both the garment bag and carry-on are flexible enough to plump up with extras and light enough to carry at your side. And now's a perfect time to get ready for your travels and to discover Spiegel, because we're adding 35% to 40% savings to the reputable YSL name. Choose from 2 colors:

1–Navy with burgundy 2–Tan with dk. brown

THE GARMENT BAG. Outside, there are two pockets, a lockable zip opening and detachable shoulder strap. Inside, you'll find a triple zip opening (it makes getting your hanging clothes in and out easy) and three more pockets. 22"Wx39"H.
C53EG6217T .....Regularly $60 $39

THE CARRY-ON. With four pockets, all outside, a top zip opening and detachable shoulder strap. 22"Wx10"Dx11"H.
C53EG6219T .....Regularly $48 $29

the New Spiegel

Call us toll free and charge to your major credit card. Phone: 800-523-3090 (in PA: 800-562-6930). Or send check or money order to P.O. Box 6340, Chicago, IL, 60680. Remember to give a color number for each piece you order. Add $2.95 plus sales tax in CA, FL, IL, NY, PA.
Offer not good outside USA.
Offer expires January 31, 1982.

VIVANTI®

1411 BROADWAY, NEW YORK, NY 10018 (212) 221-7027

J. W. ROBINSON

FICTION

(Continued from page 337)

would try and work by herself, if she was making any progress. The company embarked on a long tour of Europe; they would not return for months.

I was shocked when I saw the photographs of her in the magazine. I almost didn't recognize her, I had been imagining her in such a different environment—working furiously, pale and sweaty, in sunny studios and dark stages all over Europe, her concentration complete. This was a high-fashion layout, two pages. Dancers are decorative, they are often asked to model. But a decidedly chilly feeling was taking hold of me. Suppose a career as a model suggested itself as an alternative to the troubled girl? A drama paraded into my head.

The next season would open, without Vera. More and more photographs would appear. Vera—aloof, poised, and imperturbable. How sweetly restful it would be for her not to have someone constantly exhorting her to more urgent vitality. The elegant figure draped languorously about these glossy pages was certainly very arresting. She would be in demand, eminently successful. I shuddered, envisioning the gifted dancer confined to endless static poses.

In the spring, she had a new role. It was a small part, but there were some nice, big phrases of dancing in it. She did not try to toss it off, but her performance was not remote, or grim. That same season, a ballet was revived in which Vera had danced a supporting role some time ago. It was the first time I saw her arrive onstage almost gaily, eagerly. I felt she was experiencing her personality as an attractive asset as she never had before. It was still only a glimmer, but there was some warmth in her presence.

Then she was injured. It was serious, her recovery would take some time. A bitter, appalling blow—just when she was beginning to have some good feelings about her future. For a while, she was inconsolable. When she was finally resigned to the enforced inactivity, she adapted herself with wry humor. We had hilarious discussions about how she should try and fill the time. She was becoming a great deal easier to talk to. Still constrained in large groups, she could be very funny in private moments. I found her regard for her friends very thoughtful, and her assessment of people sensitive and intelligent. She was acute in her appraisals, but not judgmental. I liked her a lot.

She did some modeling during this time. These occasions were useful in passing the time, but nothing could distract her for long from her burning desire to get back to dancing.

She questioned her talent and began to dread going to the theater

I was in a small stationery store. I put down the magazine and stepped out into the street, unnerved by my reverie. I walked blindly, jostled and buffeted by the crowds, longing to exorcise this picture of Vera. Another fantasy entered my mind—Vera, onstage, untroubled and vibrant. Tearing into some variation of unknown origin, she was unhesitant, deeply responsive to the phrases of the music. I stood still on the busy street, enthralled by this lovely performance. Eventually, the crowd propelled me off the curb and I came to my senses.

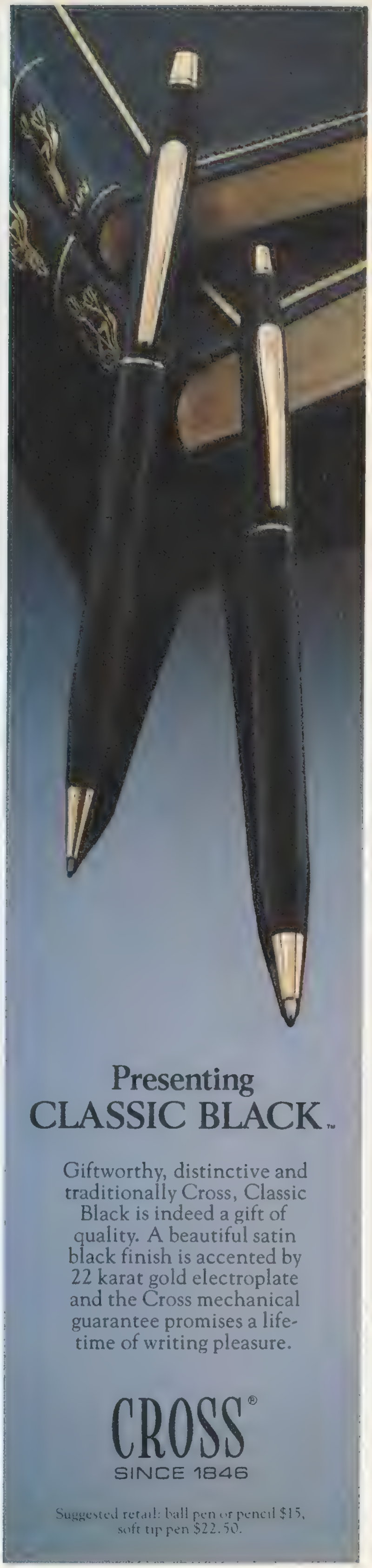
When the company finally returned, and I spoke to Vera about the photographic session, she appeared uninterested in the glamorous results. She had little to say about the whole tour. I felt very disappointed; obviously nothing significant had developed, career-wise. I asked her if she were looking forward to dancing in New York again. She seemed irresolute—indifferent, even. After this conversation I was filled with exasperation. What would bring her to life, I wondered. She was so unsure of herself, it might take years for her, temperamentally, to feel comfortable onstage. And physically, the very long legs made an efficient technique a very slow process. I believed she had a real desire to dance, but it had certainly dwindled to a flicker now. I hoped it would reassert itself soon.

Whenever I was at the ballet during the winter, I watched Vera closely. She was not apathetic, she seemed to be working hard again. But she was still wary of her technique. Some other change was taking place in her. Her expression was less guarded, and every once in awhile I saw a glint of a smile livelier than before. I think she was trying to enjoy herself. All of her will was directed toward returning to the classroom.

I was away when she was given the okay to start working again, with stringent restrictions. I was just as glad not to be around. For a dancer, trying to regain peak condition after an injury is the most frustrating time in the world. Exercises, formerly as familiar as speech, now feel grossly unmanageable. After the first week, it gets a little easier, but each effort still seems pathetic. Yet when I heard from Vera, she did not sound discouraged. Though her ankle was sore, it felt strong. I think she was so glad to resume work, she was full of optimism. She described her slow progress with delight. She was eager to get back on pointe, she thought she might begin small jumps in a week or two. I warned her to be careful, but I was enjoying her enthusiasm.

The time dragged on. She would do a little too much, and have to slow down again. She was jumping a little, but her ankle would not support her on pointe yet. She could not rehearse, so she was not scheduled to dance in the coming season. Whenever I saw her, she was either in tears or in a fury. Each careful workout was a strain, she hated measuring out her efforts. I watched her rage with interest. I thought this volatility might sweep away some of her caution when she could dance again. After all this time of restraint, the sheer freedom could give her the temerity she needed.

As the weeks went by, she withdrew a little. Her ankle continued to swell periodically and now threatened to become chronic. She was advised to immobilize it. She had no argument: her full recovery was beginning to be doubtful. It was hard *(Continued on page 342)*



They don't make things the way they

used to. But we do.

When we began over half a century ago, our philosophy was quite simple: Develop the highest standard of quality and adhere to it.

Over the years, we've never strayed from that philosophy.

This is one of 130 quality-control checks that go into the making of each Karastan.

That's not to say we haven't embraced modern technology. We have. However, we use it to maintain our quality. Not as an excuse to sacrifice it.

This standard of excellence is evident in each and every carpet and rug we produce.

It's evident in the beautifully subtle shadings of colors that our highly trained design staff skillfully blend to enhance the current and classic fashions.

We protect our standards quite assiduously through the 130 quality-control checks and tests that go into turning the finest raw fibers into each of our finished carpets and rugs.

The result of all this becomes even more apparent over the years as the beauty that first attracts you to Karastan endures.

If artistry and attention to detail are indeed old-fashioned values these days, then Karastan is indeed a very old-fashioned company.

Invest in Karastan®

Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.

FICTION

(Continued from page 339)

for her to be around dancers, so she closed her apartment and went home.

I heard from her infrequently. She was reduced to swimming and doing floor exercises to keep in shape. It seemed as if she were away for a very long time.

She did not rejoin the company until the following summer, when they went on a small tour. I heard that she looked wonderful. She wrote me from out of town. Her ankle was not bothering her, she was very glad to be back. She was rehearsing a new part that she loved—would I come and see it when the company opened in New York? My heart constricted. I cared so much what happened to her. I wanted her to be happy. I wasn't sure if dancing was going to do it for her. But I went, of course.

The corps de ballet was onstage when the curtain went up. Vera made her entrance soon after. My eyes swam for a moment when her figure flashed onto the stage. There was a new assurance in the way she moved. Her dancing also looked much lighter than it had before. She was a little reticent but luminous. I felt a profound satisfaction, watching her. She was not quite the figure in my fantasy, but almost.

I saw her later. She shrugged off her performance, but she was grinning with pleasure. We talked about the horror of her recuperation, how great she felt to be dancing again. Sometimes, when our conversation lapsed, I found her looking at me with an expression I had never seen before. I decided that she had matured a lot, she was much more composed.

She danced up a storm that season. Every time I went to the ballet, she seemed to have a new role. I didn't see how she had time to learn them all. For the whole of the next year, she worked with a furious energy. She was never out of the studio. I thought she was trying to make up for lost time. She began to have a following, devout and loyal fans. Her technique was not formidable, but the quality of her movement was exquisite.

Then she quit. When she told me, tears were streaming down her face, and she was laughing convulsively at my expression.

She had met him during the time when she was not dancing. He had become very important to her, but she thought it was because she needed so much to be distracted from missing dancing. When she was able to return to performing, she did not expect him to claim any more of her attention. But by the end of the year, she knew her life was completely turned around, it was not ever going to be the same again. He was a photographer, leaving soon for an extended trip to Venezuela. She was going with him.

I was speechless. Even had I wanted to, I could not have found the words to argue with her. I would have sworn she was unalterable in her purpose. Now I realized what lay behind that intensely thoughtful expression I had often caught on her face. She was not a perverse or capricious person; however impulsive, this was an entirely serious decision.

She left after that season. I watched her go, my heart filled with memories of the child who had arrived so many years ago, and of the turbulent years in between. For a while, each time I went to a performance, I searched for her, I kept trying to see her there, and I experienced a deep sense of loss. ▽

Diana Adams, *is a former dancer.*

Alabama
Little Cottage, Mobile
Z, Tuscaloosa
Alaska
Mercantile Ltd., Anchorage
The Closet, Ketchikan
Arizona
Proudfoot's Papagallo, Phoenix
Miriam's, Phoenix
Mills Touche, Phoenix
California
Coddington Harrington, San Francisco
Saks Fifth Avenue, San Francisco
Maison Petite, Los Altos
Nuance, San Francisco
One Ross Common, Ross
Phelps Terkel, Menlo Park
The Two Goats, Rancho Sante Fe
Lanz of California, Culver City
Colorado
Gorsuch Ltd. and Catalog, Vail
Sabbatini, Aspen
Grassfield-The Distaff, Denver
Lilly Pad, Denver
Jones Girl, Greeley
The Storm Hut, Steamboat Springs
Connecticut
Allen Collins, W. Hartford
Bob's Sports, New Canaan
Chad Christian, Mystic
The Country Store of Concord, Greenwich, Guilford
Degemmis, Glastonbury
Jane Belinda's, Lakeville
The Little Red Clock Shop, Farmington
Outdoor Traders, Greenwich
Tweeds and Tees, Farmington
Delaware
Wilmington Country Store, Greenville
The Fashion Shop, Wilmington
District of Columbia
Georgetown University Shop
Florida
Lilly Pulitzer, Boca Raton, Palm Beach
Doningan's, Gainesville
The Edlyn Shop, Sarasota
Georgia
Evelyn Talmans, St. Simons Island
H. Stockton, Atlanta
Herry's Clothes Closet, Athens
Snapdragon Ltd., Thomasville
The Snappy Turtle, Atlanta
Illinois
Osterlein's, Lake Bluff
The Whale, Peoria
The New England Trader, Winnetka
Salzburg Shop, Evanston
Country Classics, Glenview
Indiana
The Acorn, Indianapolis
Iowa
Dagmar's, W. Des Moines
Dickenson's, Des Moines
Kansas
The Goforth Shop, Prairie Village
Morris Sommon's, Topeka
Kentucky
House of Dav Ren, Madisonville
Tweed and Tartan, Louisville
Especially for You, Louisville
Louisiana
Poppy's, New Orleans
Maine
Captain's Collection, Portland
Dunham's of Maine, Waterville
The Holmes Store, Northeast Harbor
House of Logan, Boothbay Harbor
The Country Store of Concord, Falmouth
Crocketts Ltd., E. Longmeadow
Fligar's, Edgartown
Foreign Intrigue, Boston, Cohasset
House of Walsh, Williamstown
Kate Hardiman, Marblehead
Macartney's, Lawrence
Marty Sullivan, S. Dartmouth
Saks Fifth Avenue, Boston
The Wool Shop, Osterville, Wellesley
The Wolle House, Plymouth
Lilly Pulitzer, Edgartown, Orleans, Osterville
Michigan
Mettler Inc., Charlevoix
Miner's, Bloomfield Hills, Bloomfield
Lilly Pulitzer, Grosse Pointe, Petoskey
Minnesota
The Bootier, Minneapolis
Christian B, St. Louis Park
The Clothes Nest, Winona
Gokey's and Catalog, St. Paul
Harold Corp., Minneapolis
Hoigaard's Inc., Minneapolis
Ki Clayton, St. Louis Park
Epitome, Minneapolis
Maggie, Inc., Minneapolis, Wayzata
Missouri
Lancaster's, Sikeston
Lockewill, St. Louis
Leppert-Roos, St. Louis
The Red Owl, St. Louis
Wolff's Apparel Co., St. Louis
The Acorn, St. Louis
The Post Horn, St. Louis
Nebraska
Poppy Shop, Omaha
New Hampshire
Campion's, Hanover
Jack Frost Shops, Jackson
Solomon's, Concord
New Jersey
H.P. Clayton, Princeton
The Country Store of Concord, Far Hills
Longships, Belle Mead
Patricia Lambert Fine Fashions, Sparta
Patricia Parillo, Upper Montclair
Rumson Roulette, Rumson
New Mexico
Sunflower Fashions, Santa Fe
New York
Barbour's, Canton
Carrig Isle, Bronxville
The Hitching Post, Cold Spring Harbor
Nord's, Jamestown
Par Avion, Buffalo
Rodney Peters, Saratoga Springs
Reed Kent, Pittsford
Saks Fifth Avenue, New York
Shack in the Back, Garden City
Swiss Shop, Lake Placid
North Carolina
Arnold Craven, High Point
B.J.'s Resort Wear, Banner Elk
Bell's Traditionals, Asheville
The Campus Room, Rocky Mount
Certain Things, Greenville
L. Reids, Charlotte
Leigh Mills, Winston-Salem
Gazebo, Winston-Salem
Foxglove, Chapel Hill
Nicole, Highland
Tyler House, Raleigh
Selections, High Point
Ohio
Highland House, Lancaster
Carol Lindemuth, Cleveland
The Clothes Line, Cincinnati
The Acorn, Akron, Columbus
Rocky River, Centerville, Oxford, Cincinnati
Oregon
Classic Clothing, Medford
Steven J, Eugene
Mercantile Exchange, Inc., Portland
Warm Coverings, Salishan
Pennsylvania
La Bouttica, Bryn Mawr
Country Boutique, Coraopolis
Dorothy R. Bullit, Philadelphia
G.V.S., Haverford
Putzi's, New Castle
Lilly Pulitzer, Bryn Mawr
Tartans and Tweeds, Indiana
Rhode Island
Crossed Sabers, Barrington
Narragansett Clothing, Newport
Wilson's, Wickford
The Sail Loft, Newport
Lilly Pulitzer, Watch Hill
South Carolina
Cambridge House, Spartanburg
Collections, Kiawah Island
Lilly Pulitzer, Pawley's Island
The Lilly Gilder, Columbia
The Ladder, Rock Hill
Jean Frick, Spartanburg
The Looking Glass, Anderson
Tennessee
The Spider's Web, Germantown
Whiff-N-Pouff, Gatlinburg
Texas
Lightener's, Temple
Malouf's, Lubbock
St. Bernard Sports, Dallas
Rosemary Byrd, Dallas
Shop for Pappagallo, El Paso, Dallas
Virginia
Ann Vaughn, Fredricksburg
As You Like It, Lynchburg
Binn's, Williamsburg
Bonomo's, Blacksburg
Boutique Internationale, Richmond
Clothes Closet, Virginia Beach
Charlotte, Warrenton
Gayle Dunn, Roanoke
J. Loftin, Roanoke
Jayne's, Culpepper
Karen's Collection, Newport News
The Orchard Dress Shop, McLean
Scotland House of Middleburg
Stephen's Collection, White Stone
The Unicorn of Williamsburg
Webster's, Virginia Beach
Wice's, Petersburg
Williams Colonnade, Charlottesville
Vermont
The Cupola, W. Dover
Orvis Company—Catalog Only, Manchester
Skihaus of Vermont and Catalog, Merchants Row, Middlebury
Washington
Sarah Chapman, Bellevue
Casa San Juan, Friday Harbor
The Sandcastle, Bainbridge Island
Nordstrom's, Seattle
Littler's, Seattle
The Fashion Shop, Wenatchee
Wisconsin
Angionette's, Mequon, Milwaukee
Classic Clothes, Milwaukee
W.J. Rendall's, Madison
Ecology Sports, Manitowoc
Happy Corner, Oconomowoc
Wyoming
Wildernest Sports, Teton Village
West Virginia
Sweetheart Boutique, Princeton
Town-N-Tweed Shop, Bluefield

GEIGER®
the original

BASCHNEGGER

Maryland
Elizabeth Christmas, Baltimore
Hess Apparel, Salisbury
Sports and Specialties, Easton
Sign-O-The-Whale, Annapolis
Whip Stitch, Bel Aire
The Wilmington Country Store, Baltimore
Massachusetts
Celtic Weavers, Boston
Country Living, Sudbury
The Country Store of Concord, Littleton, Concord, Westwood, Beverly Farms, Nantucket, Edgartown

Shop for Pappagallo, Cincinnati
Oklahoma
Marge McNearney, Tulsa

PURE WOOL

GEIGER OF AUSTRIA INC.
Middlebury Industrial Park
Corner of Park Road
and Pond Lane
Middlebury, Vermont 05753
Mailing Address: P.O.Box 728
Telephone: 802-388-3156
Telex: 957021

GEIGER – THE ORIGINAL.
You recognize it by the Geiger logo
and its major senses.
To see – the styling speaks of itself.
To feel – the softness and the versa-
tility of the natural materials.
To hear – it earns continuing compli-
ments for you.
To love – and be loved for many
years.

Leidi LANCETTI

Lei di LANCETTI

GemLok.™ When anything less is too little.

The Anniversary Ring features the original patented GemLok design which protects precious gems with a no-snag setting. Available only at authorized jewelers displaying the GemLok seal.

Borsheim's Fine Jewelry
Omaha, NE

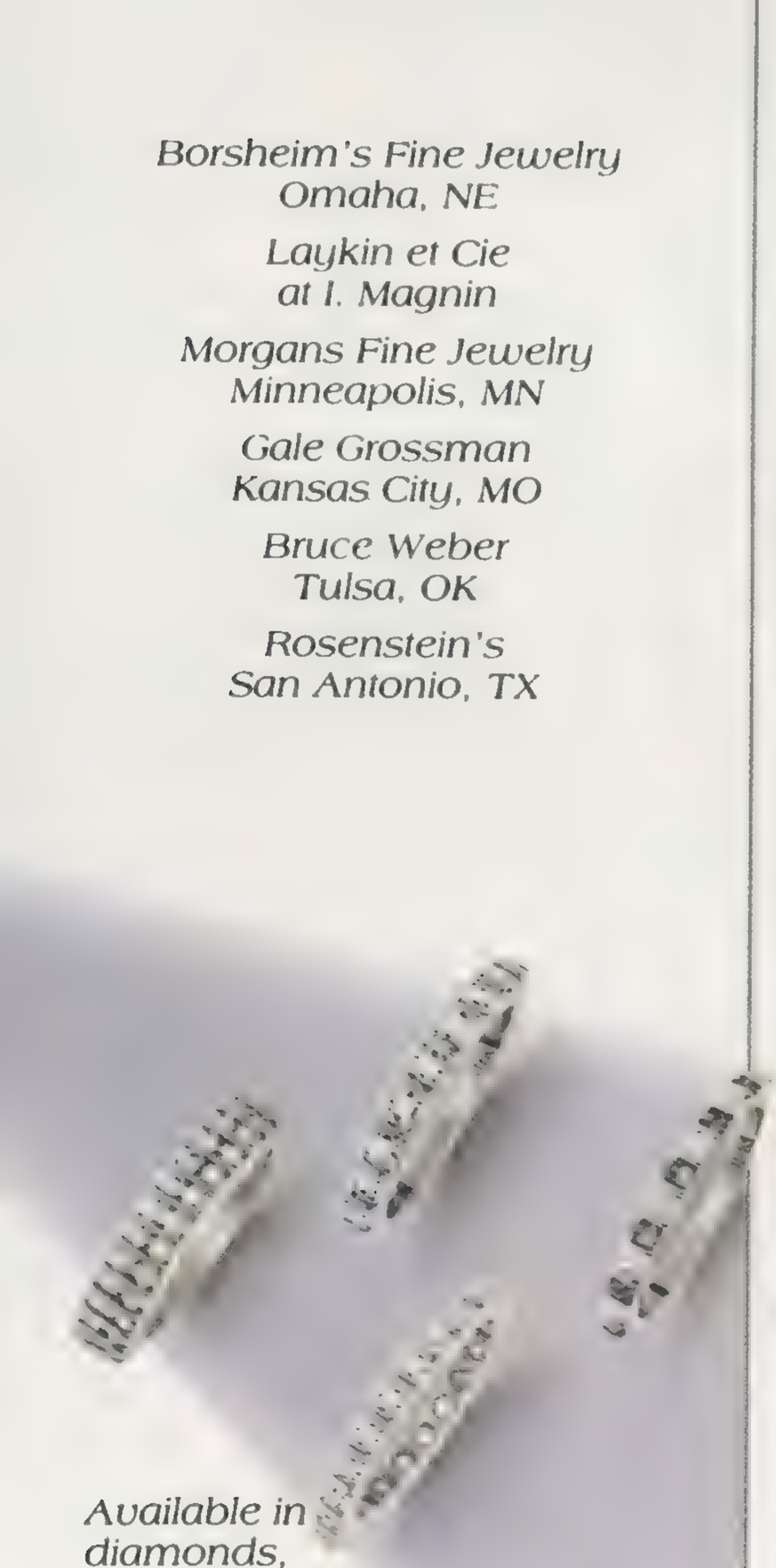
Laykin et Cie
at I. Magnin

Morgans Fine Jewelry
Minneapolis, MN

Gale Grossman
Kansas City, MO

Bruce Weber
Tulsa, OK

Rosenstein's
San Antonio, TX



Available in diamonds, rubies, emeralds, sapphires or a combination of these stones—in a full range of gem sizes and settings from partial to complete circle.

All GemLok jewelry is made with finest quality gems in 18 karat gold or platinum.

For your nearest authorized GemLok jeweler write GemLok, P.O. Box 5309 B, New York, N.Y. 10022.

© 1981

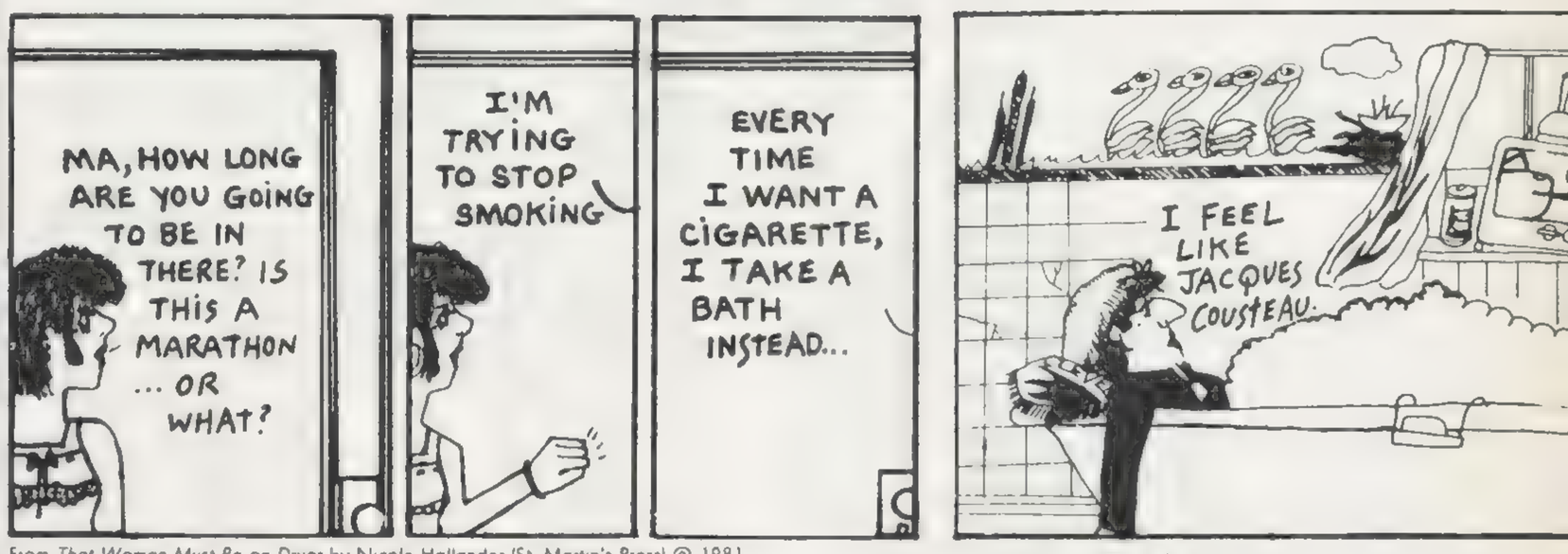
Fitness Now

Habit-breaking

Lose weight, quit smoking—sensibly... healthy humor... designing your own gym

Do you enjoy handling cigarettes more than you enjoy smoking them? Do you always stop for an afternoon snack—even when you're not really hungry? "Identifying the situations and feelings that prompt you to smoke or overeat is the first step in learning how to stop," believes Ernst L. Wynder, M.D., founder and president of the American Health Foundation. Through its Mahoney Institute for Health Maintenance in NYC, the AHF has devised three programs—to help you lose weight, stop smoking, and control cholesterol consumption—that work on the principles of behavior modification. The programs help you to establish realistic goals that can be broken down into specific—learnable—skills.

Best way to break bad habits: make a game of learning new—healthier—skills



From *That Woman Must Be on Drugs* by Nicole Hollander (St. Martin's Press) © 1981

For example, if you want to lose weight, the AHF does not tell you what you can and can not eat (although low-calorie, nutritionally balanced meals are encouraged). Greater emphasis is placed on recognizing bad eating habits (i.e., eating on the run or when you're not really hungry) and replacing them with sensible—life-long—practices. Plan meals, eat slowly; eat at the same times, in the same places each day—anything that makes you more aware of what and how you eat is encouraged.

To quit smoking: Scramble the events of your day (take a walk instead of a coffee break, eat lunch in a new place) so smoking does not seem routine. Increase physical activity instead of relying on cigarettes for stimulation.

In addition to their well-written material—offering hundreds of suggestions, loads of encouragement—the AHF programs include weekly supervised sessions where you discuss your progress with others. For information, write: Health Promotion Service, American Health Foundation, 320 East 43rd Street, New York City 10017.

ALL IN FUN

For anyone who's ever said women don't have a sense of humor: Here's Sylvia, the creation of syndicated cartoonist Nicole Hollander—and one of our favorite feminists. Sylvia is a street-smart beer-drinker who spends most of her time in the bathtub, at the kitchen table, or in front of the TV. Clad in muumuus, boas, and exotic hats, Sylvia takes on—hilariously, though affectionately—everything from health food, thin people, and fashion to soap operas, men, and behavior modification (*above*). Her best-loved beauty secret: covering the mirror with Vaseline. For more Sylvia-isms, see *That Woman Must Be on Drugs* (St. Martin's Press).

GYMS TO ORDER . . .

the newest idea for adding impetus to home exercise. NY movement therapist Marianne Battistone puts them together, evaluates a client's needs—based on strength, flexibility, cardiovascular testing. Equipment depends on individual goals. Next, she plans environment—i.e., mirrors, carpets or hard floors. If you can't work out alone, Battistone instructs, too. 212/734-7419.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Introducing

BARCLAY

Menthol

The pleasure is back.

©1981 B&W T Co.

99% tar free.™

Kings, 1 mg. "tar", 0.2 mg. nicotine;
100's, 3 mg. "tar", 0.4 mg. nicotine
av. per cigarette by FTC method.

CHARLES JOURDAN

VANDA S 420

NEW YORK CITY FIFTH AVENUE AT 55TH STREET / MADISON AVENUE AT 56TH STREET / MACY'S HERALD SQUARE / BLOOMINGDALES • ATLANTA LENOX SQUARE
BAL HARBOUR BAL HARBOUR SHOPS • BEVERLY HILLS WILSHIRE BOULEVARD AT ROXBURY • CENTURY CITY JOSEPH MAGNIN • CHICAGO WATER TOWER PLACE
COSTA MESA SOUTH COAST PLAZA • HOUSTON GALLERIA 2 • LAS VEGAS JOSEPH MAGNIN • MANHASSET AMERICANA SHOPPING CENTER • MIAMI MAYFAIR IN THE GROVE
MILLBURN THE MALL AT SHORT HILLS • ONTARIO • PALM BEACH ESPLANADE, WORTH AVENUE • QUEBEC • SAN FRANCISCO JOSEPH MAGNIN / MACY'S
TULSA UTICA SQUARE

signe M PAHIN PHOTO U. OMMER

JH COLLECTIBLES

JH. It's an attitude.
Macy's, New York
Bambergers, Paramus
Rich's, Atlanta
Burdine's, Florida
Marshall Field's, Chicago
May D & F, Denver
Sakowitz, Houston & Dallas
Bullock's Wilshire, Los Angeles
Macy's, San Francisco.
JH Collectibles
1407 Bway, NY 10018

A JOURNEY INTO LUXURY.

Take a wondrous excursion through a remarkable fur collection. Only Evans can take you this far into luxury. We're the world's largest fur merchant and we select only the finest furs…then bring them to you…Via Salons in more than 90 of the country's best stores. How fortunate you are. There's an Evans Collection near you. Come discover what you've been missing.

PHOTOGRAPHY: BARBARA BORDNICK. JEWELRY H.P. STUDIOS. CYCLE A.L. HONDA MOTORCYCLES OF N.Y.

EVANS, INC., 333 SEVENTH AVENUE, NEW YORK 10001, (212) 947-3001

THE EVANS FUR COLLECTION.

Keep an eye out for Samuel Robert.

Watch for Samuel Robert designed by Peter HatsiAndrou,
at these and other fine stores:
Neiman Marcus. Rich's. Kaufmann's.

Those first steps just walked into a couple of hearts a thousand miles away. And the next thing you know, out of that endless string of gibberish will come something that sounds like "grandma" or "grandpa," especially to grandma or grandpa. Magic times.
Times worth sharing. Remember, no matter how far away your family or family of friends may be, you can always reach out and touch them.

Bell System

Reach out and touch someone.

Are bonds the right place to put your money right now?

Their lofty interest rates—some tax-free—appeal, but questions linger

BY GRETCHEN MORGENSON

Are bonds in or out of favor? Wall Streeters are taking sides, and your investment strategy could be affected. After a long bout of bond-avoidance, some money managers now are placing bonds back on their recommended lists for clients. Although there continues to be controversy over the merits and drawbacks of adding bonds to your portfolio, many financial intelligence sources are predicting a decline in interest rates in future months. If rates do drop as predicted, now could be the best time to lock your money into long-term, high-quality bonds that will pay the currently high (for example, 14 percent) annual interest rate for months and years to come.

Does your current tax situation cry out for some tax-free investment income? Should you take your money out of shorter-term money market instruments—like CDs (Certificates of Deposit)—in light of a possible interest rate drop, and place some of it in bonds or a bond mutual fund? Or do you find interest rate vagaries disquieting and bonds in general too high-priced and complex?

What is a bond? Just as you might go to a bank for a loan, when a corporation or government agency needs money, it goes to the bond market to find funds to borrow. To buy a bond, you lend the issuer your money, receive a specified annual interest rate, and, when the bond matures, the return of your principal. As a bondholder, your investment is the company's debt: this means that, should the firm go bankrupt, as one of its creditors, you must be paid off by the company before its stockholders. In this worst-case scenario, your risk as a bondholder is less than that of a stockholder. This combination of relative safety and reliable interest payments helps explain bonds' traditional appeal to people who depend heavily on income-producing investments—retirees, for example.

Because you pay taxes on the interest you receive from bonds at the same rate as you do on your salary—not at the lower capital-gains tax rate—your tax situation usually determines which bonds suit your investment needs. Luckily, there are bonds for those interested in tax-free income, as well as the more traditional taxable variety.

"There are two basic classes of bonds," says Stephen Levitan, associate at the New York securities firm Drexel Burnham Lambert Incorporated. "These are corporate bonds, issued by the private sector, and government bonds, those issued by local, state, or federal governments or their agencies. Corporate bonds provide taxable income; in general, state and local/municipal bond income is federally tax-free; and bonds of the federal government—Treasury bills and bonds—provide state and local tax-free income." Some municipal bonds are triple tax-free to local residents. Check to see if these are available in your state.

As angry as you may be at the IRS, don't assume that yields on tax-free bonds will always surpass after-tax yields on corporate bonds. "If you're in the 50 percent tax bracket," continues Mr. Levitan, "and you're getting 16 percent from your corporate bond, your marginal after-tax return is 8 percent. Let's say your state municipal bond yields 7 percent, 6 percent after you've paid local taxes on it. In this case, the municipal's yield is lower than the corporate bond's. Remember, you should always do this kind of comparison to assess your investment's real return.

"There are so many bond-issuing municipalities in the country that it's hard to generalize about the quality of municipal bonds today compared with their corporate cousins," says Mr. Levitan. "You get everything from City of New York bond offerings to 'Smalltown' sewer district bonds. It's hard for you to assess the risk in a 'Smalltown' bond issue unless you live in the town. The tricky thing about municipals—and all bonds, really—is the degree of liquidity involved. If you're buying City of New York bonds or State of New York bonds, there's a big market out there for them should you want to sell before their maturity. But for smaller issues—like 'Smalltown's'—you could be forced to wait months before you find somebody to buy them."

The degree of liquidity—it's more difficult to sell a bond in the aftermarket than a stock—has kept many small investors out of the bond market in the past. According to Mr. Levitan: "The bond game is for pretty high rollers: at $1000 a shot, it takes quite a bit of money to have a diversified portfolio. If you have a relatively small holding, then it's a little risky—like putting all your money on one number at the gambling table. When you have a wide variety of bonds within your portfolio, you are offsetting some of the risks you may be taking with some of your bonds.

"This is where the bond mutual fund comes in. In the hopes of providing good returns for smaller investors, for an initial investment of usually $1000 you can invest in a bond fund that pools thousands of investors' dollars under professional bond management. By holding a wide range of bonds," continues Mr. Levitan, "these funds reduce the risk that you might take if you were invested in only one or two bonds, and they make it easier for you to cash in your shares anytime, thus getting around the liquidity problem." There are also plans that let you automatically reinvest your interest earnings in the fund, allowing you to claim those earnings as capital gains, thereby reducing your tax bite.

There are about as many bond mutual funds available as there are investors—corporate-bond funds, municipal-bond funds, "junk" bond funds—and all with different investing philosophies. Most of these funds are excellent vehicles for the small, conservative investor interested in bonds. The major exception, however, is a "junk" bond fund—not for the fainthearted—which invests in higher-risk corporate bonds of firms that may be unusual credit risks because of their small size or other factors. "Calling them 'junk' bonds does not mean that the company issuing them is necessarily junk," says Mr. Levitan. But funds that invest in "junk" bonds are taking more risk than most straight bond funds; you can hope for a better return reflecting the higher risk, but you can't count on it.

"Bond mutual funds reduce your risk, and make it easier for you to cash in your shares"

As with any other investment, before you send money, read the bond fund's prospectus thoroughly to evaluate its investing guidelines and objectives, to see what companies or municipalities the fund has invested in, and whether it's diversified. Advertisements for these funds can be found in most financial newspapers.

When reading a bond-fund prospectus, you'll come across sentences that might read: "All of the bonds in the fund are rated 'A' or better by Standard & Poor's Corporation or Moody's Investors Service, Inc." This refers to the quality of the bonds as defined by the independent ratings services. Says Mr. Levitan: "It's very difficult for you to analyze a security painstakingly before you invest. So use the bond ratings supplied by Moody's or Standard & Poor's as a starting point to evaluate a bond's risk. The bluest of the blue-chip bonds would be ranked triple A: in Moody's terms, Aaa, in Standard & Poor's terms, AAA. A signifies top-class bonds, B, the middle grade, C, weak bonds, and D are in default. With C-rated bonds and below, there's a real credit risk involved." ▽

Private time: a "luxury" to give yourself, guiltlessly

Find the nourishment in being alone

BY BARBARA LANG STERN

"I want to be left alone!" Greta Garbo said it simply and acted upon the thought so resolutely that this movie star with the "perfect" face managed to retire into solitude at the height of her celebrity.

While few of us might choose lifelong solitude, most of us need at least some time to ourselves. We may differ from friends, colleagues, and partners in the amount, frequency, and urgency of our need, as well as in the way we spend our personal time. We may have trouble carving out periods of privacy, and even feel guilty claiming them. But when we're deprived for too long, we experience distress.

"There are, of course, some people who require extraordinary amounts of solitude, just as there are others who cannot tolerate being alone," says Stuart S. Asch, M.D., professor of clinical psychiatry in the Cornell University Medical College and attending psychiatrist, New York Hospital. Dr. Asch points out that these two extremes are closely related.

"The individual who must have privacy, may represent someone whose wish for closeness is *so* strong that it raises a fear of succumbing and being engulfed by the other person. So this individual gets panicky and avoids closeness altogether. The seemingly opposite individual *also* wants closeness and in fact must have constant contact all the time, but because of a different early developmental history, this individual is not as frightened by closeness.

"I think it's possible that a few people reach a stage where they require little communion with others, although they may enjoy it when it's offered," speculates Dr. Asch. "But most of us need *both* the sociability and nourishment we get from others, and, at varying intervals, time to ourselves, in which we can think any kinds of thoughts or find any kind of self-replenishment that may be necessary."

Dr. Asch points out that any activity can give you the nutriment to replace what in a metaphorical sense has been drained off or used up previously. "I enjoy running alone," he says "It's a time for myself, for seeing the park, and thinking, and feeling. No grand thoughts, just simple banal things, or tunes. And I feel great not only because I'm exercising and working up a good sweat, but I'm alone and there's a pleasure in the idea that 'this is for me, myself, and I!' There's pleasure in being self-sufficient and feeling satisfied with myself and what I'm doing."

"I can relax in a different way when I'm by myself than when someone else is around," says Erika Holzer, lawyer turned novelist. "After a guest leaves—even someone I dearly love—I'm apt to tell anyone who calls, 'I'm sorry but I've had a guest staying with me and I haven't had a minute to myself for days. I really need some time alone.' And I'll turn down an invitation with an explanation and hope that the other person understands."

Understanding and accepting another's need for private time is most difficult for those who don't want to be by themselves. Any of us is apt to feel rejected when our company is turned down in favor of "nothing"—that is, the other person's being alone. It *is* a rejection, although we can handle it if we remind ourselves that we sometimes feel the same way.

Perhaps because all of us have known the pain of being rejected, many of us feel guilty denying our availability to another. "Objectively, there's no reason to feel guilty," comments Dr. Asch, "although it may be that a partner or friend says something like, 'Why can't you pay more attention to me, don't you love me?' and stimulates the guilt."

"Togetherness has been over-idealized since the mid-forties," continues Dr. Asch. "Everybody feels required to be friendly and involved. Many people almost cringe as if there were negative aspects attached to not being sociable, and I think that's dreadfully wrong."

In some cultures, the problem is even greater. "There's simply no equivalent word in Russian for 'privacy' as we mean it in the positive sense when we say, 'I'd like a little privacy,' " observes Louis Jay Herman, a former senior translator at the United Nations.

Alan Lakein, renowned time-management consultant, wrote in *How To Get Control of Your Time and Your Life* (Signet/New American Library), "Everyone wants some of your time." In order to get quiet time to yourself, Lakein suggests that you reserve a regular period in your daily schedule when the people around you know that, barring emergencies, you expect to be left alone. Explaining your needs clearly and specifically to others helps.

"The most important time for me to have to myself is the half hour when I get home after a hectic day of driving to appointments and doing errands," says Annette Cummings, a freelance designer in Westchester County, NY. "My family and friends sometimes don't understand why after being alone most of the day I still want that; but, at home, that half hour is really for myself, for relaxing. And if I have it, I'm refreshed and can go out socially and enjoy myself, or even go back to work."

"Privacy," summed up Supreme Court Justice Louis D. Brandeis, "is the right to be alone—the most comprehensive of rights, and the right most valued by civilized man." And woman! ▽

FRANCES HENAGHAN

also available at

Fashion Center . . . . . Fairbanks, AK
Parisian . . . . . Birmingham, AL
Gayfer's . . . . . Mobile, AL
Gayfer's . . . . . Montgomery, AL
Hob Nob . . . . . Montgomery, AL
Beaton's . . . . . Phoenix, AZ
Fleur-de-Lis . . . . . Scottsdale, AZ
Suttons . . . . . Tucson, AZ
Malcolm Brock Co. . . . . Bakersfield, CA
Addie Raymond . . . . . Campbell, CA
Helft's . . . . . Century City, CA
Coureys . . . . . Coronado, CA
Clothes Gallery . . . . . El Cajon, CA
Gottschalk's . . . . . Fresno, CA
Papsie . . . . . Lafayette, CA
Cyds . . . . . Los Angeles, CA
Devereux Ltd. . . . . Newport Beach, CA
Stephensons . . . . . Riverside, CA
Miles 'n Miles . . . . . Sacramento, CA
Lions . . . . . San Diego, CA
Helen Lyall . . . . . Vallejo, CA
Jo Anns . . . . . Walnut Creek, CA
The Portfolio . . . . . Colorado Springs, CO
Joslins . . . . . Denver, CO
Lil's of Belcaro . . . . . Denver, CO
Richard Thomas . . . . . Hamden, CT
Sage-Allen & Co. . . . . Hartford, CT
Siegel Shop . . . . . W. Hartford, CT
Minna Lee . . . . . Coral Gables, FL
Furchgott's . . . . . Jacksonville, FL
Harold Grant . . . . . Palm Beach, FL
J.B. White . . . . . Augusta, GA
Fines . . . . . Savannah, GA
Carol & Mary . . . . . Honolulu, HI
The Paris . . . . . Twin Falls, ID
Nobbsons Fashion . . . . . Ft. Wayne, IN
Looking Glass . . . . . Chicago, IL
Marshall Field's . . . . . Chicago, IL
Brom's Fur 'n Fashions . . . . . Peoria, IL
McAlpins . . . . . Lexington, KY
Casual Village . . . . . New Orleans, LA
Wool Shop . . . . . Osterville, MA
Harold Grant . . . . . Petoskey, MI
Alvin's . . . . . Pontiac, MI
Miller Hill . . . . . Duluth, MN
Krapus II . . . . . Edina, MN
Jones Store . . . . . Kansas City, MO
Maison Weiss . . . . . Jackson, MS
John Carroll . . . . . Asheville, NC
Ivey's . . . . . Charlotte, NC
Mary Mahoney . . . . . Portsmouth, NH
Yvettes . . . . . Cherry Hill, NJ
Dover Dress . . . . . Millville, NJ
Car-Lins . . . . . Albuquerque, NM
Josef Yezzi . . . . . Albany, NY
Esther Stevens . . . . . Northport, NY
B. Forman Co. . . . . Rochester, NY
Henry Harris . . . . . Cincinnati, OH
McAlpin Company . . . . . Cincinnati, OH
Metropolitan . . . . . Dayton, OH
Zapoleons . . . . . Dayton, OH
Lota Kelly . . . . . Euclid, OH
Sutton & Lightner . . . . . Marion, OH
Damschroders . . . . . Toledo, OH
Lions . . . . . Toledo, OH
The Trend . . . . . Corvallis, OR
The Clothes Horse . . . . . Portland, OR
Teddy Benjamin . . . . . Abington, PA
Meyer Jonasson . . . . . Altoona, PA
J.B. White . . . . . Columbia, SC
Round Robin . . . . . Columbia, SC
J.B. White . . . . . Greenville, SC
Nancy Lynn Fashions . . . . . Knoxville, TN
Castiner Knott . . . . . Nashvil'., TN
Gayles . . . . . Houston, TX
Palais Royal . . . . . Houston, TX
Town & Country . . . . . San Antonio, TX
The Band Box . . . . . Winnsboro, TX
Betty Louis . . . . . Salt Lake City, UT
The Image . . . . . Spokane, WA

Frances Henaghan
1318 South Olive Blvd
Los Angeles, CA 90015
(213) 747-0474

Frances Henaghan
498 Seventh Avenue
New York, NY 10018
(212) 730-0218

FRANCES HENAGHAN SAYS

SAKS FIFTH AVENUE

The classic chemise softened with gently ruffled collar and sleeves. In rayon crepe. In black, too. Sizes 4-16. $125.

MANDARINA DUCK

An exciting collection of styles and colors available at Saks, John Wanamaker Philadelphia, Filene's, Bullocks and other fine stores.
Burlington Handbags, Inc., New York.

Living:

Ideas and Trends

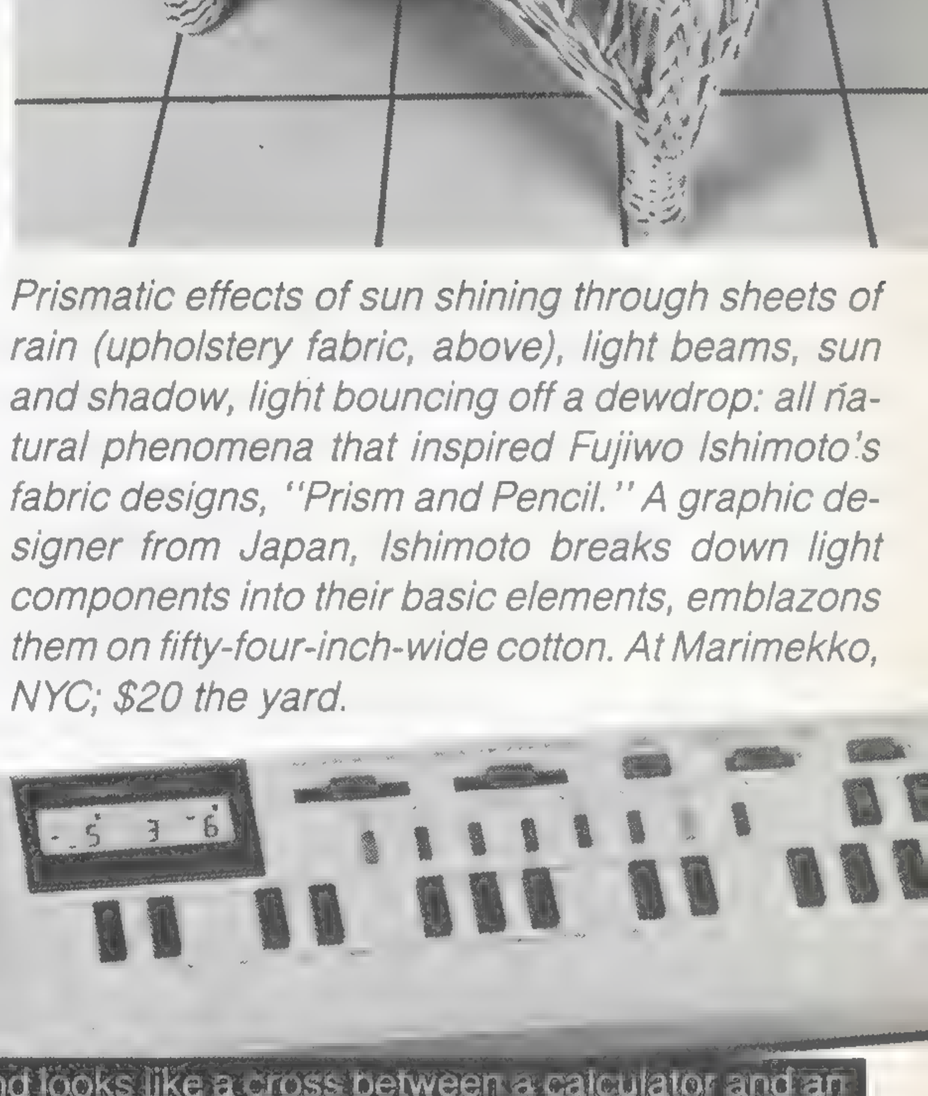
Sunbathed intimacy: personal spa…potions in motion… computerized quintet

By Barbara Plumb

Adding an extra bathroom to your home? A more exciting idea might be to add the bath pavilion *(above)* with Jacuzzi/hot tub, shower, and sunning deck. Architect Theodore Brown says of his design: "The whole room opens up; you can go out and get a suntan, then run and jump into the hot tub." Translucent insulated fiber glass wall and ceiling panels provide sunlight throughout the day, floors are of a special wood from Oregon that won't be ruined by water. Tub luxury wood is teak, a warm contrast to the gloss of the Italian Plexiglas shower with its semicircular sliding door. Both look out onto a planted deck area.

SCULPTED

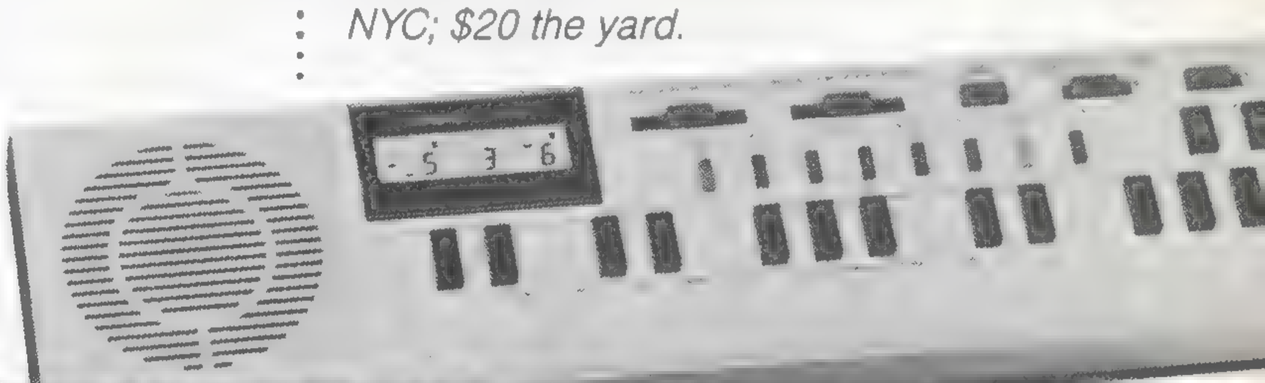
Bringing a love of sculpture to the art of ceramic design makes all the difference in Marion Grebow's handmade dinnerware. Begun as a sideline while she was studying sculpture, these ceramics have become so popular, Marion has had to put off her sculpting career. "Lotus" *(left)* is her hand-sculpted white-on-white dinnerware inspired by ancient Egyptian and Greek architectural patterns. Available at The Gazebo, 660 Madison Avenue, NYC. Dessert bowl, $10; dinner plate, $28.



Prismatic effects of sun shining through sheets of rain (upholstery fabric, above), light beams, sun and shadow, light bouncing off a dewdrop: all natural phenomena that inspired Fujiwo Ishimoto's fabric designs, "Prism and Pencil." A graphic designer from Japan, Ishimoto breaks down light components into their basic elements, emblazons them on fifty-four-inch-wide cotton. At Marimekko, NYC; $20 the yard.

TOTABLE POTABLES

Take along cold soup and hot coffee, hot buttered rum and herbal tea, or a double dose of any favored beverage in the Double Thermos. The sleek carrier (left), twelve inches high by nine inches across, has a chrome base, white plastic top; each bottle holds one and one-half quarts. Henri Bendel, NYC; $70.



What has five voices and looks like a cross between a calculator and an accordion? The Casio VL-TONE *(above)* is a musical instrument that lets you record up to one hundred notes and play them back at the pitch, rhythm, and tempo you choose. The five voices? Piano, violin, flute, guitar, or synthesizer. Macy's, New York City; $75.

Fine Fragrance for the Home by Claire Burke.

It can only be defined as a feeling.

Create your own memorable moments with the warmth and beauty of candlelight and the distinctive fragrance of Claire Burke.

The natural beauty of selected botanicals – a blend of delicate flowers, aromatic herbs and subtle spices – all contained in a miniature oval Hat Box.

A delicate, long-lasting home fragrance spray, releasing a perfume so sheer it can only be defined as a feeling. Claire Burke VaPourri.

Claire Burke®

To Perfume the Pulse Points of Your Home

Claire Burke's complete Fine Fragrance for the Home collection is available at fragrance counters of leading department stores and exclusive specialty shops. Call toll free (800) 328-5926 or write Box 1A, Minnetonka, Minnesota 55343.

CLAIRE DRATCH
Bethesda

CYRELD
Brookline

NAN DUSKIN
Philadelphia

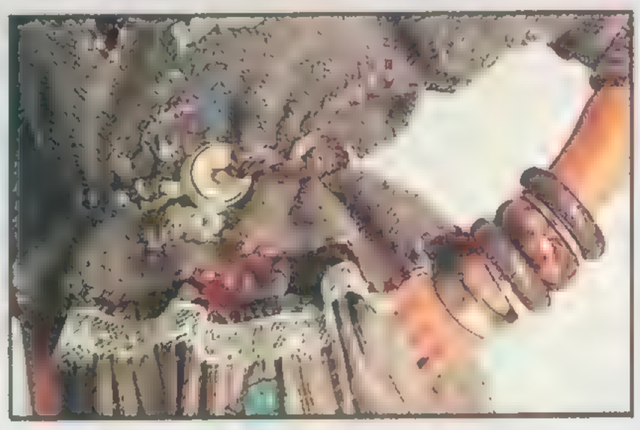
NEIMAN-MARCUS
Dallas

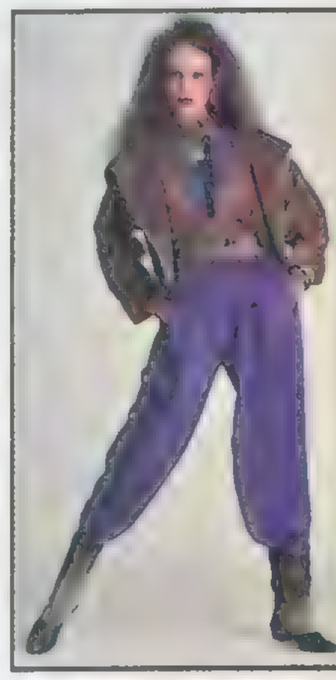
SAKS FIFTH AVENUE
New York

SANDY AUSTIN
Lafayette

SARA FREDERICKS
at Bonwit Teller, Boston
Palm Beach

SWANSON'S
Kansas City





GEOFFREY BEENE

Virginia Slims recalls how the working partnership of 1908 worked.

Her Duties

Fetched wood.
Stoked stove.
Prepared feasts.
Polished floors.
Beat rugs.
Hauled water.
Furrowed garden.
Planted garden.
Weeded garden.
Harvested garden.
Canned foods.
Organized pantry.
Buffed silver.
Baked treats.
Washed windows.
Washed dog.
Fed dog.
Did shopping.
Decorated rooms.
Swept walk.
Sewed clothes.
Mended clothes.
Scrubbed clothes.
Straightened attic.
Aired bedding.
Managed budget.

His Duties

Provided wherewithal & approved where withal went.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

9 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

You've come a long way, baby.

VIRGINIA SLIMS

Lights

In the crush-proof purse pack.

Fashions: Bonavitacola

I never go alone.
But I always go Stag.

White Stag®
SPORTSWEAR

Jenny

Genny

GENNY IS AVAILABLE AT:

CLAIRE PEARONE
TROY, MI

IRA BERG
ONTARIO, CAN

JIMMY'S
BROOKLYN, NY

POMPIAN
CHICAGO, IL

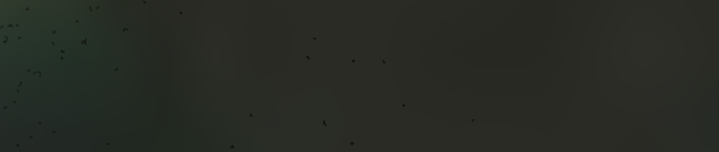
RUTH SHAW
BALTIMORE, MD

ART DIRECTOR NANDO MIGLIO PHOTOGRAPH BY BOB KRIEGER ART WORK ALAS - ACCESSORI UGO CORREANI

Sure & Natural Maxishields. The full-size napkin so thin it fits in a wallet.

Only Sure & Natural Maxishields are full-size feminine napkins without the bulk.

They're so thin, about half as thick as ordinary napkins, they fit in a wallet.



Fibers distribute and lock in fluid. Pad stays thin.

How can full-size be this thin? With a revolutionary absorbency system helped by superabsorbent fibers. This system distributes fluid throughout the pad and keeps the pad thin.

And thin can only mean comfort. So much comfort you may forget you're wearing Sure & Natural, even on the days you need them most.

The only full-size napkin this thin, this comfortable.

Health

Pain relief that's a pleasure...better birth-defect detection...adoptive mothers' option to nurse...grief/disease connection

By Melva Weber

TESTING OUT BIRTH DEFECTS

"Every pregnancy must be regarded as a candidate for screening" to find neural-tube defects in fetuses, wrote Graham Chedd in *Science 81.* The test, measuring alpha-fetoprotein (AFP), requires only a simple blood sample from the woman and is inexpensive enough to be considered as a population-wide first step toward detecting the one or two fetuses in every thousand with incompletely formed spinal canals. These defects can lead to spina bifida, or open spine, or to anencephaly, absence of brain.

When abnormally high levels of AFP, excreted by the fetus, occur in the mother's blood, it may possibly indicate the fetus is leaking AFP into its surrounding amniotic fluid from the spinal lesions. Of every thousand, about fifty pregnancies will give elevated AFP readings—many times the number that actually have spinal defects. To sort these out, a repeat test is given, reducing the number to about thirty. In these, ultrasound testing, a non-invasive procedure, may show that about half have elevated AFP readings because they are twins (who naturally secrete twice as much of the protein) or because the fetal age has been incorrectly assessed and the AFP level actually is normal for the true stage. The remaining fifteen or so pregnancies whose raised AFP still has not been explained are then tested by amniocentesis, sampling of the fluid surrounding the fetus. High AFP in the fluid itself points to likelihood for brain or spinal-cord defects. But before the diagnosis is secure, more testing is completed.

Author Chedd quotes James Macri, Ph.D., of the Department of Obstetrics and Gynecology at the State University of New York at Stony Brook, a prenatal expert, "I do this testing to inform families, and to prepare them for all the options."

STRESS AND DISEASE RISK

Severe and sometimes fatal illnesses have a higher-than-average incidence in people who have undergone recent profound stress, such as the death of a loved one. David D. Schmidt, M.D., of the department of family medicine at Case Western Reserve University in Cleveland, pursuing medical understanding of stress and its effects on the body, assembled evidence that persons in extreme grief may have impaired lymphocyte function, the protective process by which specialized white blood oells destroy or inhibit invading organisms. Stress such as grief may so impair the body's immune system that disease results.

BREAST-FEED YOUR ADOPTED BABY

Can a woman who has never been pregnant, breast-feed her adopted baby? Kathleen G. Auerbach, Ph.D., of the University of Nebraska at Omaha, reported the nursing experiences of two hundred forty women who adopted new babies and undertook breast-feeding. Of the group, one hundred two women had borne and nursed babies before, fifty-five had had pregnancies but never lactated, and eighty-three had not only never lactated, but had never been pregnant. The primary reason for wishing to breast-feed, says Dr. Auerbach in "American Journal of Diseases of Children," was to strengthen mother-baby ties. Other important aims were to provide emotional and body closeness for the baby as well as the nutritional benefits of breast milk. Women prepared for breast-feeding by using breast-stimulating exercises, supplementing their own diets with fluids, vitamins, and occasional use of hormones.

The babies averaged six weeks of age when adopted, and 80 percent of them had been bottle-fed. Nonetheless, half of the adoptive mothers actually lactated, and three-quarters of their babies responded happily to the opportunity to nurse.

PENICILLIN ALLERGIES MAY PASS

If you have avoided penicillin because you've had a serious reaction to it in the past, you might have lost your allergy by now. According to N. Franklin Adkinson Jr., M.D., of The Johns Hopkins University School of Medicine in Baltimore, three-quarters of people who have once had allergic reactions or who believe they are allergic to penicillin have negative skin tests and can now safely receive the antibiotic. Two types of skin tests, developed a dozen years ago by Bernard Levine, M.D., of New York University, are highly accurate predictors of penicillin allergy; and patients with negative response to both tests can be given penicillin with very little risk. But once-allergic persons should take no chances without medical evidence that their allergy has disappeared. Careful research is now going on in several medical centers to find out why allergy goes away in some people.

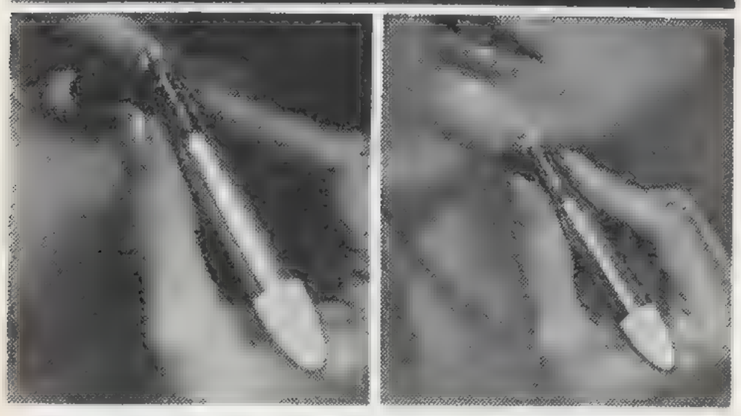
MAKE LOVE/EASE PAIN

For some people, sexual intercourse may actually relieve arthritis pain—a claim you're not likely to hear in a TV commercial. Helen Singer Kaplan, M.D., clinical professor of psychiatry at New York Hospital-Cornell Medical Center in New York City, and director of the Human Sexuality Teaching Program there, explains: "My theory is that sexual activity, especially orgasm, stimulates the pleasure zone of the brain. Probably endorphins are released, giving an analgesic effect. After orgasm, many patients experience relief of pain for up to half an hour."

In "Aches and Pains" magazine, Dr. Kaplan pointed out that arthritis can threaten a patient's sex life through pain and limitation of body movement, leading to a cycle of depression and further pain. One's normal pattern of sexual expression seems to be the best practice.

PILLOW AIDS POSTURE

A therapeutic pillow that can provide a restful embrace for head, neck, and shoulders has been designed to relieve pains from tense muscles, joint-related headaches, and other pains in neck, shoulder, and face. Lionel A. Walpin, M.D., clinical director of physical medicine and rehabilitation at Cedars-Sinai Medical Center in Los Angeles, developed the pillow to provide correct and comfortable sleeping posture in any of four positions, cradling the head while giving traction-like support to the neck. His invention is sold at medical/surgical supply stores and pharmacies.



REMOVE HAIR PERMANENTLY

Perma Tweez® is the **ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). Now you can remove undesirable hair permanently with the method that the physicians prefer. Perma Tweez is easier to use with no adjustments to make. Its 'tweezer-like' action is faster because it removes the unwanted hair at the proper moment. Other types do not remove the hair after treatment which could mistakenly lead to excessive retreatment. Perma Tweez safely enables you to achieve a permanently smooth skin in all areas of the face, arms, legs and body without concern.

AN EXPERT'S APPROVAL

Perma Tweez has been clinically tested by a university professor of dermatology and proven to be safe and effective. The original patented safety feature that prevents skin puncture was created for Perma Tweez. Over 15,000 instruments sold to doctors and almost two million purchased by people like yourself—by far the leading electrolysis system. Save hundreds of dollars on salon electrolysis with this most economical home method.

14 DAY MONEY BACK GUARANTEE

$16.95— Advertised Elsewhere at $19.95

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

Cal. residents add 6% sales tax

GENERAL MEDICAL CO., Dept. V-168
1935 Armacost Ave.
West Los Angeles, Ca. 90025

☐ I enclose $16.95 in full payment.
☐ MasterCard ☐ Visa

#_____ Exp. date_____

☐ COD requires $4.00 deposit. Balance includes COD charges and $1.00 handling. COD in U.S. only.

Name_____

Address_____

C/S_____ Zip_____

Mfr. of Professional & Home Electrolysis Equip.

©1981 GENERAL MEDICAL CO.

PERSONAL

"Greatest actress in moving pictures"–her racy life and times

Louise Brooks's smoky charm still rivets fans: another Hollywood legend tells why

BY ANITA LOOS

While I was strolling through the park one day, in the merry, merry month of May (1980) just as in the old vaudeville refrain, a polite young stranger approached me to ask, "I beg your pardon, but aren't you *Louise Brooks*?"

Now Louise Brooks and I had met many years ago when we were working as novices at the old MGM Studio in Culver City. At that time the two of us had several points in common that might have given that movie fan some basis for his confusion.

But to be mistaken for Louise Brooks, at any age, was a double compliment. She was by far the prettiest girl in Hollywood, a fact which was only the beginning of her incredible career. For today's film critics all agree that Louise Brooks became the greatest actress in the history of moving pictures.

"We looked down our noses on such 'drips' as Garbo and Hepburn"

During a span of about twenty years, most of which were spent in idleness, she made only two movies of major importance, but they established a cult for Louise Brooks that is mounting steadily as time goes on.

The resemblance between Louise and me started with our measurements; at a height of four feet eleven inches, we each weighed a meager ninety-two pounds; and, in a world where it was almost an obligation to be blond, we never tampered with the blue-black color of our hair. We wore it at shoulder length and were the first of the trend-setters to venture into bangs.

Our jobs at the studio varied; Louise took the easy way and settled for playing extras, bit roles and posing as "cheesecake" for the publicity department. I earned my keep by concocting movie plots.

But there was a magnet in the guise of snobbery that drew us together. Among the mishmash that made up the personnel at MGM, we avoided the actors as bores who took themselves too seriously.

I used to be put to all kinds of trouble by one superstar who was finicky about the close-ups I planned for him. He accused me of introducing embraces into his scenes with a leading lady who suffered from halitosis. He would drag me from the set to complain, "Look here, young lady, if I've told you once, I've told you scribblers a dozen times to keep that dame and me at arm's length."

I tantalized him by promising to write him into a double exposure against Louise Brooks. It was a feeble joke, but the very idea brought forth a grin that lit up almost all his teeth. "Well," said Mr. Gable, "*now* you're talking like Shakespeare!"

There was no question that Louise was looked on by the younger directors as their own special property. They were as yet too inexperienced to be handling anything but slapstick comedy; so Louise's contribution had little to do with acting, but it provided endless excuses for "cheesecake."

We girls considered it chic to rebel against custom, so we refused to dine at the studio commissary. At lunchtime our boss, Louis B. Mayer, used to make the rounds, stopping at every table to describe the merits of his chicken soup, the recipe of which had been handed down through generations of Yiddish grandmothers.

As an escape from such boredom, the younger producers organized a Dining Club where the elite gathered at the lunch hour. It was restricted to movie intellectuals such as Walter Wanger, A. Edward Sutherland, and Willis Goldbeck; all of whom boasted college backgrounds. There were always a few men-about-town from Los Angeles and the polo teams joined us from Santa Barbara.

Le Club occupied a tacky bungalow in Culver City, complete with bootlegger and a black "fry cook," who provided comedy relief. The Club garden was so cramped that a neighborhood apartment dweller once complained, "Every time I go to my window for a breath of air, your cook grabs his skillet and bastes my bald head." We laughed off such repartee, drank our martinis out of tea cups, and looked down our noses on such earnest "drips" as Greta Garbo and *(Continued on page 377)*

N.R.1
By NED GOULD
AVAILABLE AT
BERGDORF GOODMAN
BARRA GRAPHICS

© Coty N.Y.
Available in Canada

Look at your lashes. Are they thick or thin? Healthy looking or damaged? Do you lose lashes while removing stubborn waterproof mascara?

Well, if you're like so many mascara users, your lashes could use some help.

And that's why the Coty Research Laboratory has created Thick 'n Healthy Mascara, with pro-vitamin Panthenol.

A pH balanced, gentle mascara that not only builds and thickens, but actually conditions and strengthens.

As soon as you use the Thick 'n Healthy conditioning, smudge-proof, water resistant, easy to remove formula, your lashes will be back on their way to a beautiful look of health.

Are your lashes as thick and beautiful as they could be?

THICK 'n HEALTHY MASCARA

COTY THE FACE DESIGNERS

We make looking beautiful easy.

Market by Port Sport

LOUISE BROOKS

(Continued from page 374)

Kate Hepburn, who still paid homage to Daddy Mayer's chicken soup, a single helping of which would have made a potful of the brew they served us at le Club.

Louise and I earned plenty of money, most of which we spent on hats and frequently borrowed them from each other. I remember a favorite straw sailor with a single flower sprouting on a long wire stem. Its gyrations increased our impertinence as we lolled around the Club bar.

I, being hooked on a career, occupied myself writing movie plots. Louise became a sort of magnificent floater who took no interest in where she was headed. Ultimately, she outgrew her more-or-less unconcluded affairs at le Club and became a girl-about-town, under the protection of the young director Eddie Sutherland, the Beau Brummel of that area.

Louise's connection with Hollywood was finally broken by a gentleman from the East on a business trip to California. He had invented a process of washing dirty linen "en gross," and then turning it over to housewives to do their own ironing. George Marshall made millions by such simple means as smoothing wrinkles out of unpressed laundry. As a reward for Marshall's devotion to Louise, she peacefully gave him the nickname of "Wet Wash," with which George Marshall was forced to live thereafter. But by his purchase of the Washington Redskins football team, he provided himself with the glamour of a sporting career.

George Marshall might well be called the love of Louise's life, had she ever found a single love sufficient. But George burned with a desire to show the entire world the treasure he had acquired. He spent fortunes on trying to further a career in the movies which Louise didn't want. It interfered with her social life as Queen of the Washington football team. In addition to being lazy, she refused to cooperate in the business contracts George arranged; she liked money well enough, but didn't want to be bothered with it.

I remained at MGM for eighteen years but kept track of Louise through the movie grapevine. It appeared that during her extensive pleasure trips, some of them abroad, Louise's spectacular beauty caught the interest of studios wherever she went. But her favorite form of exercise was walking off a movie set, which she did with the insouciance of a little girl playing hopscotch; thus upsetting George's ambitions to be a Pygmalion.

During her years of misbehavior, Louise's movie offers dwindled to a paltry few. When she found herself at odds with Marshall, there were numberless others waiting to take his place. Louise became a full-term "kept lady." But sometimes when pressured by George, she went back to him for a while.

Then on one fateful day, a Berlin movie producer, named G. W. Pabst, who was a friend of George Marshall's, was preparing to make a film of two of Wedekind's sleazy pornographic plays called *Pandora's Box,* and in describing his project to George he explained a major difficulty: that the leading lady must be "the most beautiful girl in the world." George Marshall felt his destiny as Pygmalion had arrived. "That girl has *got* to be Louise Brooks!"

When approached to consider yet another unwelcome job, Louise's first question might well have been, "What time would I have to report on the set?"

But when she read the Wedekind plays, Louise's attitude began to change. As an ardent lover of life she found little "life" in those film scripts that came her way. Activity perhaps—but that was not enough.

Her exceptional beauty had brought Louise offers of such innocuous roles as Goethe's Marguerite, or the even more pallid Charlotte of *The Sorrows of Werther.* English movie companies had tried to tempt Louise with such lollipops as *Dorothy Vernon of Haddon Hall* or *Sweet Nell of Old Drury.* But as Lulu in Wedekind's *Pandora's Box* Louise found a heroine that she could get her teeth into.

Lulu was a creature of flesh and blood, especially blood. A sequence in Wedekind's play that particularly fascinated Louise was one in which its heroine confesses that her most cherished daydream was to be ravished and murdered by an insane rapist.

Louise accepted the role of that gore-soaked victim with an eagerness very foreign to her supine and fun-loving nature. Her performance as Lulu turned out to be a showstopper even to the dissolute Berliners. Louise's boyish "patent-leather hair," which had caused her to look like a healthy young Lochinvar-out-of-the-West, turned her into a creature of Oriental decadence.

There are not many actresses who will allow an audience to know what they're thinking. At any rate, most of those thoughts are too self-centered to have any relation to life outside an actress's looking-glass. But Louise was no dissembler; she had faced her own life with a gaze of peerless clarity. She was too honest to "play it coy," to delve in self-pity, to hide behind the mask of her fabulous face, or to smear the ugly scars of human nature with "Covermark."

As she played Lulu, the venal thoughts of that prostitute reach out and grip the audience as in a vise. And after the vise is released, it leaves a scar on one's mind that will never disappear.

Movie critics have tried to explain what it is that turned Louise Brooks's erotic ecstasy into a masterpiece. One is tempted to quote a few international film writers on the subject, viz:

"Louise Brooks is much more than a myth, she is a magical presence."

"Louise Brooks by merely walking across a stage creates a work of Art!"

And from Henri Langlois, the late director of the Cinémathèque *(Continued on page 379)*

"The camera seems to have caught her by surprise, without her knowledge. Her art is so pure"

VOGUE FRENCH

SPECIAL PARIS COLLECTIONS ISSUE

FLOWN IN DIRECT FROM PARIS THE AUTUMN-WINTER HAUTE COUTURE AND TOP READY-TO-WEAR FASHIONS

A complete record of the Paris showings:

THE NEW STYLES
THE NEW COLORS

To order a copy of FRENCH VOGUE'S SPECIAL SEPTEMBER 1981 ISSUE send $15 to:
Vogue, Dept. FS 81
P.O. Box 1924, Bloomfield, New Jersey 07003

Get FREE FACTS telling how we train you for an EXECUTIVE CAREER

NOW! Get Your COLLEGE DEGREE

...at home in spare time!

Now available! Same training system used by many Fortune 500 corporations for their own employees. Marketing, finance, public relations, personnel, much more. College degree awarded with major in business management. Approved for G.I.'s and Veterans.

FULLY ACCREDITED!

Best of all, there's no need to change your working schedule or social life. No travelling to class. And it's so convenient when lessons arrive by mail...and are returned with personal comments by your instructors. Instructors are as close as your telephone. No charge! Use our toll-free 24-hour home-study hotline as soon as you enroll. Join thousands now working toward degrees. Over 8½ million students enrolled at ICS since 1890. Start now toward your executive career and college degree.

SEND FOR FREE FACTS!

• Send no money. • No obligation. • No salesman will call.

05DB

ICS SINCE 1891 CENTER FOR DEGREE STUDIES, Dept. WD091
Business Mgmt. College Ctr., Scranton, PA 18515

YES! Rush free facts telling how I can train for an executive job and get my College Degree at home in spare time.

NAME.....AGE.....
ADDRESS.....
CITY.....STATE.....ZIP.....

The Wool Cape available at:
Saks Fifth Avenue
Bloomingdale's
Bonwit Teller
B. Altman & Co.
I. Magnin
J. W. Robinson
Garfinkel's
and other
select stores.

harvé benard

205 west 39th street new york

LOUISE BROOKS

(Continued from page 377)

Française: "The camera seems to have caught her by surprise, without her knowledge. Her art is so pure that it becomes invisible."

And the most hard-boiled of British critics, the late Kenneth Tynan, had to resort to poetry to express his feelings about Louise. "For I have sworn thee fair and thought thee bright, Who art as black as hell, as dark as night!"

With the release of *Pandora's Box*, not even Louise realized what she had done with Wedekind's monstrous study of an adultress.

That *Pandora's Box* was more than an accident was proved when Louise was enticed into one more film, *Prix de Beauté*, which turned out to be as great a work of art as *Pandora*. A few years later, possibly because of boredom, Louise quit acting forever and never made another picture.

She had given a full account of all the lessons her own life had taught her. She had asked all those questions for which humanity will never find an answer, the smile of the Mona Lisa with its wit, guile, and cruelty.

"'I don't think I ever loved anyone, Louise told me. . .'"

"I don't think I ever loved anyone," Louise once told me, although, for a short two years, she had married Eddie Sutherland. But when in need of funds, she intermittently went back to Marshall until the day he died. (She confessed to having lived with three men of wealth at one time without their being aware of the deceit.)

But finally crippled by arthritis, she had found a new diversion. She enjoyed talking. She and I had a mutual friend in Tom Curtiss, the drama editor on the *International Herald Tribune*, and his latest report on Louise is of a series of addresses she made to Parisian film aficionados. But they were so full of German technicalities that the French couldn't understand them.

"You'd never recognise the Louise of today if you saw her," Tom Curtiss wrote me. "Her hair is almost white. She looks and even talks like a New England schoolmarm. And for the first time in her life she has become bitter."

Like a homing pigeon who never had a home, Louise fluttered to a nest at the Rochester Academy of Motion Picture Arts, of which she was its brightest and most revered adjunct.

Everybody who loves the movies has got to adore Louise Brooks because of what she has put into our lives through them.

In order to see these miracles, one is forced to hie to the International Museum of Photography at George Eastman House in Rochester, New York, where only seven films of Louise exist. But you had best be warned, that *Pandora's Box* may sear your eyesight.

On that day in the Park when I said goodbye to that stranger who had so poignantly brought back the past, I expressed regret at not having been Louise. "Don't apologize," said he, and added with a sigh, "but I sure am sorry never to have met Lulu!" ▽

We Swiss Stopped Time For You.

Time has stopped for my skin ..as it can for yours. For almost 50 years, Milopa of Switzerland has been developing creams and extracts to arrest and even erase the ravaging effects of air, sunlight, time on your skin.

Milopa's world famous COL-LAGEN NATIVE can, according to medical experts stimulate your skin to produce its own healthy and youthful collagen. Your skin will be fresh and supple, perhaps for the first time in years. And Milopa's PURE PLACENTA formulations are the very same used in our famous Swiss rejuvenating clinics — often responsible for the glowing skin of some of the world's most famous and beautiful women. Now they are available to you, here, in the USA.

Write or call now for your Milopa samples ($4.00 each)

R CREAM (Regeneration Placenta Cream) (Night)
Milo Cream Placenta Liquid (Day, Night)
Cream Mask (Placenta & Collagen)
Evolution Collagen Night Treatment
Milo Cream For Men (Placenta Liquid)

and our free Swiss skin care Booklet —
MILOPA 881 Alma Real, Suite 113B
Pacific Palisades, CA 90272 • (213) 459-5881

MILOPA
SWITZERLAND

Milopa products contain no hormones

BULLOCKS WILSHIRE
LA JOLLA • PALM SPRINGS • WOODLAND HILLS
NEWPORT BEACH • LOS ANGELES • PALOS VERDES

You can win a Blackglama mink.
Choose the most popular Phillippe handbag.

BLACKGLAMA MINK COAT
GRAND PRIZE

STRING OF CULTURED PEARLS
10 SECOND PRIZES

PHILLIPPE SMALL LEATHER ACCESSORIES SET
100 THIRD PRIZES

phillippe™

Visit any participating store for details.

Void where prohibited, taxed or restricted by law. No purchase necessary.

"Is this one of those Lightdays® PantiLiners that keeps you just-showered fresh?

I had no idea it would be so soft!"

© Kimberly-Clark Corp. 1981

New Kotex Lightdays PantiLiners are softer than ever now. The secret is a wonderful new softly spun material that's specially quilted and uniquely contoured for comfort. They're so comfortable, you can feel just-showered fresh every day.

Softly spun fibers make Lightdays PantiLiners softer than ever.

You can use Lightdays PantiLiners every day to protect against discharge, spotting and staining. Use them also during your period for light flow days or as extra protection with a tampon. They help you feel just-showered fresh every day. And three adhesive strips help make sure they stay in place.

Try them in regular or deodorant.

You won't believe how soft new Lightdays PantiLiners are until you see for yourself.

New softer Kotex® Lightdays® PantiLiners. For just-showered freshness, anytime.

TALKING ABOUT MOVIES

The young and the gifted

Six directors make a splash during Hollywood's low ebb

BY PETER RAINER

Despite the current corporate thinking in Hollywood that reduces movies to the lowest marketable denominator, there has been in the last two years some startling personal work by a handful of gifted young film artists. Their achievements affront the way American movies are bought and sold today; Hollywood doesn't deserve them. I'm thinking primarily of Jonathan Demme, the director of *Melvin and Howard;* David Lynch, the director of *The Elephant Man;* Steve Tesich, the screenwriter of *Breaking Away* and *Eyewitness;* John Sayles, the writer-director of *Return of the Secaucus 7;* Carroll Ballard, the director of *The Black Stallion;* and, to a lesser extent, Joan Micklin Silver, the writer-director of *Head Over Heels* and the director of *Hester Street* and *Between the Lines.* During Hollywood's current long, low ebb, they represent a New Wave.

There have been New Waves in other cinema cultures. In the past two decades alone, there's been the "Free Cinema" movement in England, characterized by Angry Young working-class Men and spiky, drab industrial landscapes; the French Nouvelle Vague, which introduced Godard and Truffaut; the Czech New Wave, which, before the fall of Dubček, produced some decent, homespun work; the Italian Wave that crested with such directors as Fellini and Antonioni and crested again more recently with prodigies like Bertolucci and Bellocchio; the New German Cinema, featuring the hallucinatory, dyspeptic work of directors like Herzog, Fassbinder, and Wim Wenders; and the recent cinematic resurgence in Australia, which oscillates between schoolgirlish, blue-stocking fancies like *My Brilliant Career* and *The Getting of Wisdom,* the oracular heebie-jeebies of *The Last Wave,* and the blow-furnace power of *The Chant of Jimmie Blacksmith.*

National New Waves come about through a variety of circumstances. Young filmmakers become dissatisfied with the old ways of doing things. The society undergoes a political swing, generally to the left. A director breaks through with something original and so sets the stage for his cohorts; movie financing, often helped by government subsidies, becomes easier. The reasons for esthetic revolt are not always easy to decipher. In the case of the six above-mentioned American filmmakers, most of these conditions for revolt really don't apply. Unlike, say, France's Nouvelle Vague auteurs, the Americans have no esthetic manifesto to trumpet; in interviews, and in their approach to their work, they appear disconcertingly—almost spookily—placid. And yet, their movies are deeply felt. The intensity of that feeling, and the desire to convey it in the most humane, poetic way possible, links all their movies.

The achievements of these young filmmakers stand out from the recent work of their contemporaries like flesh-and-blood specimens in a hall of waxworks. Since the great burst of American movie-making talent in the early to mid-'seventies—when directors like Francis Coppola, Robert Altman, Martin Scorsese, Brian De Palma, and Steven Spielberg finally came into their own—there's been almost nothing of importance from the next generation of writers and directors. Their work is unrelentingly routine. There's no passion for risk.

The movie generation of the 'sixties—the kids who grew up staring at movies and TV and rarely cracked a book—has its equivalent in the new generation of directors, many of whom were children in the 'sixties. As movie-makers, they have no special vision to protect, and they turn out movies as impersonally as they once watched them.

By contrast, all six of the so-called American New Wave directors appear to have some personal vision to protect. Perhaps the most visionary of them all is David Lynch.

Lynch, thirty-three, was chosen to direct *The Elephant Man,* the story of Victorian grotesque John Merrick, after its backer, Mel Brooks, saw *Eraserhead,* a surrealistic first *(Continued on page 384)*

Gail Jones lost 22 pounds

and a lot of essential vitamins and iron.

While Gail Jones was busy cutting down on calories, she was also cutting down on important vitamins and iron. She should have known about Femiron® Multi-Vitamins and Iron.

Just one Femiron tablet each day has essential vitamins like A, C, D and the B complex. Plus all the iron needed to guard against iron-deficiency anemia.

Diet all you want. But for extra protection, take Femiron® Multi-Vitamins and Iron. You won't lose anything except weight.

YOUNG AND GIFTED

(Continued from page 383)

feature that Lynch directed while a student at the American Film Institute. Lynch is an anomaly among young directors. He's no film buff, has almost no theatrical background, congregates with a chosen few, and works out of his own phantasmagoria. There's a terrible sense of aloneness in his movies. *The Elephant Man,* the most poetically humane horror movie ever made, shows his compassionate side. It has the elaborate, lyrical visual strategies of a great silent film by D. W. Griffith, or Dreyer's *Vampyr,* but the sound track is furiously alive: it has the acuity of familiar sounds heard truly for the first time. We seem to perceive the entire movie as if in a waking dream. Lynch's great gift is for revealing the possibilities for grace in horror.

Carroll Ballard is a more homegrown visionary than David Lynch. At forty-three, Ballard would be a cult director if he only had a cult. For the past fifteen years, he's turned out some of the best short films ever made in this country, but he's turned them out for organizations like the United States Information Agency and the Pasadena Humane Society. Until *The Black Stallion,* Ballard's first feature, his work was more well known among grade-schoolers and their teachers, among civic organizers and overseas government personnel, than with the mass movie-going audience or the "film community." Francis Coppola, an admirer and a fellow UCLA Film School alumnus, bailed out Ballard in 1974 by offering to finance a movie for Coppola's Zoetrope company. The result was *The Black Stallion.*

As a filmmaker, Ballard has a way of insinuating himself into the mood of his movies until they achieve a kind of poetic stillness. *The Black Stallion* is told almost entirely from the point of view of an enraptured boy. The colors seem more vivid, the sounds more distinct and playful than ordinary movies', and the adults we see are all quirky, folkloric, comical. *The Black Stallion* gets so far inside the boy's universe that it becomes something more than a story about a boy and a horse—it becomes a reverie on childhood.

Steve Tesich and John Sayles are probably the most exciting new screenwriters in years. Tesich, a prolific playwright, first wrote what became his script for *Breaking Away* in 1972. By 1975, he and director Peter Yates had begun looking for studio financing. It took three years before Twentieth Century Fox finally took a chance. Tesich, a native Yugoslavian who came to America when he was twelve, creates a lopsided version of Americana in his plays and movies; his characters are composed of the knick-knacks and oddments of pop culture. *Breaking Away* might be the work of a crackbrained, modern Booth Tarkington. The mystery-thriller *Eyewitness,* the second Tesich-Yates movie, doesn't have the depth of *Breaking Away* but it has a bursting, active surface.

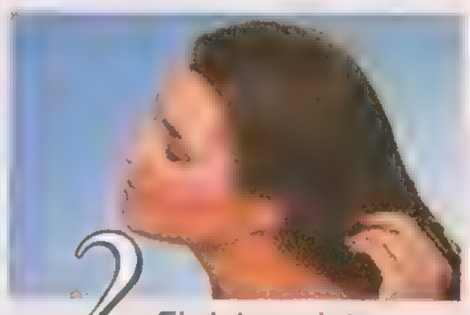
John Sayles, at thirty-one, has already written several fine novels and a quintet of prankish exploitation movies (with titles like *Piranha* and *Battle Beyond the Stars*). His first "serious" movie, *Return of the Secaucus 7,* was self-financed for a preposterously low $60,000. It's a contemporary drama about seven friends from the 'sixties, all veterans of the anti-war movement, who meet for a weekend reunion in New Hampshire. *(Continued on page 390)*

Now Enhance has a shampoo for overworked hair.

"I wouldn't dare overwork my hair, unless I Enhance it."

New Enhance Shampoo joins Enhance Instant Conditioner in a technique for overworked hair. Here's how it works.

1 Start moisturizing while you clean with new Enhance Shampoo. It has moisturizers specially formulated for overworked hair.



2 Finish moisturizing with Enhance Instant Conditioner to put back what overworking takes out of your hair.

3 Now blow dry, curl, perm! The Enhance Technique will leave your hair soft, manageable and healthy looking.

© 1981 S C. Johnson & Son, Inc

©1981 L.F Petite
LF Petite.
Beautiful dresses for beautiful women 54" and under.
LF Petite, a Division of Leslie Fay Inc

pierre cardin

enter the unique fashion-world of pierre cardin

Change your life!

300 salons · · · major malls coast to coast

REGIS *HAIRSTYLISTS*

cosmetics by face factory

Don't be a slave to your razor.

Zip® waxes hair away for months.

Let's face it: razors take up too much of your time, every other day or so. But Zip Wax actually lasts up to 60 days. So don't be a shave slave—liberate your legs with Zip Wax.

Colorado Chemical Co., 575 Madison Avenue, New York 10022

Figure shaping magic!

Just 10 minutes a day is all it takes to firm and shape your bosom, banish flabby thighs, and stop underarm dingle dangle with the v-bar. Developed to complement the famous Ashram Health Program by international beauty and health expert Anne-Marie Bennstrom, the v-bar will easily become your "body's best buddy."

Send $34.95 + $2.50 for mailing & handling to:
Anne-Marie Bennstrom, The Ashram, P.O. Box 8, Dept. V
Calabasas, CA 91302 (Cal. residents add 6% sales tax)

Anne-Marie Bennstrom's v-bar
An Ashram Product

Shape-ups start with the v-bar!

YOUNG AND GIFTED

(Continued from page 384)

Among screenwriters, perhaps only Sayles would have had the wit to dramatize the encroachment of counterculture adulthood as a domestic comedy of manners. If Sayles is making a "statement" in *Secaucus 7,* it's this: for political activists, the true legacy of the radical 'sixties is the camaraderie it fostered.

That's also approximately the message of Joan Micklin Silver's *Head Over Heels.* Adapted from Ann Beattie's dour novel *Chilly Scenes of Winter, Head Over Heels* may not seem like much—an engaging trifle done with some feeling—but it's probably one of the three or four best films ever directed by a woman in Hollywood. *Head Over Heels* is about obsessive love, and it features a suicidal mother, but it's an enormously decent movie. Silver loves the young, madcap eccentrics who inhabit her films; her emotional generosity towards their foibles is all-embracing.

Jonathan Demme's *Melvin and Howard,* about Melvin Dummar, the real-life yokel who was named as a beneficiary in Howard Hughes's discredited 1976 "Mormon" will, is a wonderfully expansive comedy—folk art with the contours of recognizable human experience. Demme's work has been compared to Frank Capra's and Preston Sturges's, but his uncondescending love for his characters puts him squarely in the tradition of directors like Jean Renoir or, in this country, Irvin Kershner and Robert Altman. Demme, thirty-seven, had this humanism even in his early exploitation film days, when he turned out movies like *Caged Heat* and *Crazy Mama.* It's an indictment of the current movie era that Demme's concern for character seems so anomalous today.

Many of these filmmakers, who by all odds should not be working in Hollywood at all, are, instead, thriving there. Since *Breaking Away* and *Eyewitness,* Steve Tesich has written a movie for Arthur Penn and the script for the upcoming *The World According to Garp.* Carroll Ballard has finished another "animal" movie, based on a Farley Mowat novel, for—of all places—the not normally risk-taking Disney Studios. And John Sayles now has several major studio writing-directing deals. But does all this activity signal a palace revolution or just a stray insurgency?

New Waves most often come about in countries as a result of economic conditions that allow gifted writers and directors to work cheaply. That's not likely to happen right now in Hollywood where, despite an occasional catastrophe like *Heaven's Gate,* megabucks financing still reigns supreme. Almost every one of the six American film artists under discussion got to make his or her most recent best work either through the arduous independent-funding route or under the enlightened sponsorship of a commercially powerful figure like Mel Brooks or Francis Coppola. That's a pretty hit-or-miss way to create an artistic revolution. The future for gifted young filmmakers in Hollywood doesn't lie in trying to make movies the traditional way—the moguls' way. There will be precisely as much fresh new movie work as there are producers willing to sponsor it. We have the visionary filmmakers. Now we need visionary producers. ▽

Peter Rainer is film critic for "The Los Angeles Herald Examiner" and "Mademoiselle."

My Aunt Bess' favorite Winard locket. As precious to me today as it was to her then.

"This Winard hand-engraved locket was the first gift my Uncle gave my Aunt Bess almost 30 years ago. She told me she wanted me to have it so I could share in her memories. Winard certainly knows how to make a memory beautiful."

For over 30 years, Winard has specialized in creating fine Gold-Filled jewelry. Each design artfully fashioned by master craftsmen from 14 Karat Gold permanently bonded to a supporting metal. That's why Winard has a lasting quality and beauty all its own. From $15 to $150 at fine stores everywhere.

WINARD®

DESIGNED FOR NOW. GOLD-FILLED FOREVER.

Winard, Inc.; Dept. F, 270 Madison Avenue, New York, N.Y. 10016.

Ripples look great in the ocean. Not on your body.

If you have some "not so great" body ripples, maybe it's time for you to use what over one million French women have used for years. The famous French beauty treatment, Methode Elancyl. It helps beautify the appearance of that ripply, orange peel-like skin on your hips, thighs and derriere. And that will help you look and feel more beautiful.

The Elancyl beauty treatment for your body.

1. THE ELANCYL MASSAGER.

First, there is the massager, with specially designed nodules and valves on a rubber pad, and an easy-to-hold plastic handle on top. Inside is the Elancyl soap. Massage your body in the prescribed motion for five minutes and Methode Elancyl will have begun its work. Rinse off and pat your body dry.

2. THE ELANCYL CREAM.

Now smooth on the Elancyl cream. Follow this regime, daily, after you shower or bathe, and in just one month your body will begin to look and feel more beautiful than before.

Methode Elancyl is a simple regime. Everything is created to work together. One ingredient without the other just isn't the same. (Others have tried to imitate this original idea, but our ingredients are too unique to copy.) Our massager is specially designed. Our soap and cream are both made with an exclusive Ivy extract formulation. And in Europe, Elancyl has been used by beauty conscious women for years and years. But one thing you must remember. There is one ingredient that can't be forgotten; you. You and your faithfulness to Methode Elancyl. It only takes five minutes a day.

Like the experience of a French spa.

The beauty of Elancyl is, it doesn't feel like work, it feels like a luxurious massage experience. It's refreshing, revitalizing and invigorating. Your body comes out looking and feeling more beautiful. Like you've been to one of the best spas in the world. That's why Elancyl was created. So you could finally have the experience of a spa beauty treatment. Right in your own home.

Methode Elancyl From France.

It's like putting a French spa in your hand.

For further information contact: Pierre Fabre, Inc., 551 Fifth Ave., N.Y., N.Y. 10017.
Distributed in Canada by Les Cosmetiques Cherda.

Jill Richards

BACON'S
BASHFORD MANOR
Louisville, KY

JOHN BALDWIN
St. Petersburg, FL

BEATON'S
Phoenix, AZ

CAROL & MARY
Honolulu, HI

NAN DUSKIN
Philadelphia, PA

AUDREY JONES, LTD.
Santa Barbara, CA

RAFFINÉE
Santa Rosa, CA

RAZOOK'S
All Stores

ESTHER WOLF, INC.
Houston, TX

RICHARD ARMAS

SNIP4

APROPOS
LAS VEGAS, NV
BARNEY'S
NEW YORK, NY
BARTON/SLIGH'S
JACKSONVILLE, FL
BLOOMINGDALE'S
NEW YORK, NY
BULLOCKS
LOS ANGELES, CA
BURDINE'S
MIAMI, FL
CHARIVARI LTD.
NEW YORK, NY
CHEZ CATHERINE
ONTARIO
EATON'S
QUEBEC
ELEGANZA
MILLBURN T.W.P., NJ
EMPHATICS
PITTSBURGH, PA
FILENE'S
BOSTON, MA
GIORGIO
BEVERLY HILLS, CA
GREGE
QUEBEC
HOLT RENFREW
CANADA
MAGNIN
SAN FRANCISCO, CA
JORDAN MARSH
MIAMI, FL
LA BOUTIQUE
WASHINGTON, DC
LILY SIMON
QUEBEC
LOU LATTIMORE
DALLAS, TX
MACY'S
NEW YORK, NY
MACY'S
SAN FRANCISCO, CA
MARSHALL FIELD'S
CHICAGO, IL
POMPIAN
CHICAGO, IL
RON ROSS
TARZANA, CA
SAKOWITZ
HOUSTON, TX
SAKS FIFTH AVENUE
NEW YORK, NY
TOOTSIES
HOUSTON, TX
WOODWARD/LOTHROP
WASHINGTON, DC
ZOOM
SOUTHAMPTON, NY

KENZO

3, PLACE DES VICTOIRES. PARIS

French ingenuity. Though it's just a mere bit of lace, the original French Litchi by Huit lifts and fits like no bra you've ever known.

SAKS FIFTH AVENUE

and other fine stores

Huit, P.O. Box 644, Scarsdale, New York 10583

FOOD

Specialties of the house

Washington DC caterer's recipes

BY NADINE KALACHNIKOFF

CORNISH HENS CHASSEUR
six servings

For each hen:
¼ teaspoon salt (sea salt is best)
½ teaspoon pepper, freshly ground
1 tablespoon crushed rosemary
For the roasting pan:
6 medium onions cut in 1/4-inch slices
¾ cup olive oil
¾ stick unsalted butter

Rub salt, pepper, and rosemary inside hens. Place in roasting pan with onions, oil, and butter. Brown in preheated 450° oven for 30 minutes, turning and basting several times. Remove hens and keep warm.

Sauce Chasseur
2¼ cups dry white wine
⅓ pound firm white mushrooms, sliced
2 tablespoons butter
2 tablespoons oil
2 teaspoons shallots, chopped
3 tablespoons tomato purée
2 tablespoons chopped tarragon and chervil

Deglaze cornish hen pan with 1 cup of the wine. Brown mushrooms in butter and oil in another pan over high flame. Add shallots. Cook a few seconds. Add remaining wine and reduce to half. Add tomato purée. Add the sauce you have deglazed from cornish-hen pan and reduce for 4 minutes. Add tarragon and chervil and serve over hens.

ARUGULA SALAD
six to eight servings

4 bunches arugula
8 fresh, plump Italian tomatoes, cut in wedges
1 cup olive oil
2 tablespoons lemon juice, freshly squeezed
Pinch of salt (sea salt is best)
½ teaspoon freshly ground pepper

Wash and drain arugula and add tomatoes. Put oil, lemon, salt and pepper in bowl and beat with wire whisk. Pour over salad, toss.

ALLA MATRICIANA SAUCE
about one and one-half quarts

This sauce is delicious with any fresh pasta. If you make it in bulk like this, you can freeze it in portions that *(Continued on page 399)*

Nothing equals unexpected pleasure.
The parfum that puts
your world beautifully off balance.

...now also available in a collection of beautiful bath pleasures.

© 1981 Balenciaga • Paris

BALENCIAGA

PARIS

(Continued from page 397)

are enough for one dinner at a time, so you defrost only what you need.

¾ cup olive oil
3 handfuls pancetta, diced
1½ handfuls prosciutto, diced
4 handfuls scallions with their stems, diced
¾ cup brandy
4 #10 cans tomatoes
Freshly ground pepper to taste
2 large pinches chopped oregano leaves

Put olive oil in large skillet. Add diced pancetta. Brown and add prosciutto. Stir for a few seconds and add scallions. Stir again and add brandy, stirring to deglaze the pan. Add tomatoes (crushed with your hands). Bring to a boil, add pepper and oregano to taste. Simmer at lowest possible heat for 4 to 5 hours.

Note: When fresh pasta is drained and very hot, it will absorb the sauce. The sauce must be very hot, too.

PASTA SALAD

eight to ten servings

¾ cup sliced mushrooms
⅔ cup lemon juice freshly squeezed
1 pound *fresh* spinach tagliatelle
1 pound *fresh* egg tagliatelle
¾ cup red peppers, julienned
¾ cup green peppers, julienned
Splash of vermouth
¾ cup crème fraîche
¾ cup mayonnaise, preferably homemade

Put mushrooms in lemon juice. Boil all tagliatelle in water for 1 minute (they must remain al dente), then drain and put into bowl of very cold water. Mix mushrooms with peppers and rest of ingredients to make sauce. Drain tagliatelle and toss vigorously with the sauce. Serve.

CORFU SALAD

twenty-four servings

1 pound large (sea) scallops
½ cup wine
2 tablespoons butter
1 pound shrimp
2 pounds squid
4 dozen clams, shelled, or 1½ cups of canned clams in their juice
2 cups very finely diced scallions
2 cups very finely diced celery
½ tablespoon minced garlic
½ tablespoon minced shallots
4 cups olive oil
Pinch of chopped oregano leaves to taste
Salt to taste
Freshly ground pepper to taste
½ stick butter

Cover and poach scallops in wine and butter over high heat. Remove from pan with slotted spoon.

Cover and poach shrimps and fresh clams (not canned ones) in same pan. Remove from pan. Clean and cut squid into 4 circles each, cover and poach. Set aside.

Dice scallions, celery, garlic, shallots. Add olive oil, oregano, salt and pepper, mix. While seafood is still warm (not hot) add to vegetable mixture and cool. Serve. ▽

MEYERS
BECAUSE YOU KNOW BETTER

Talking about... Collecting

New world of antiques…glorious glass…one man's textile treasures…the best of our folk art

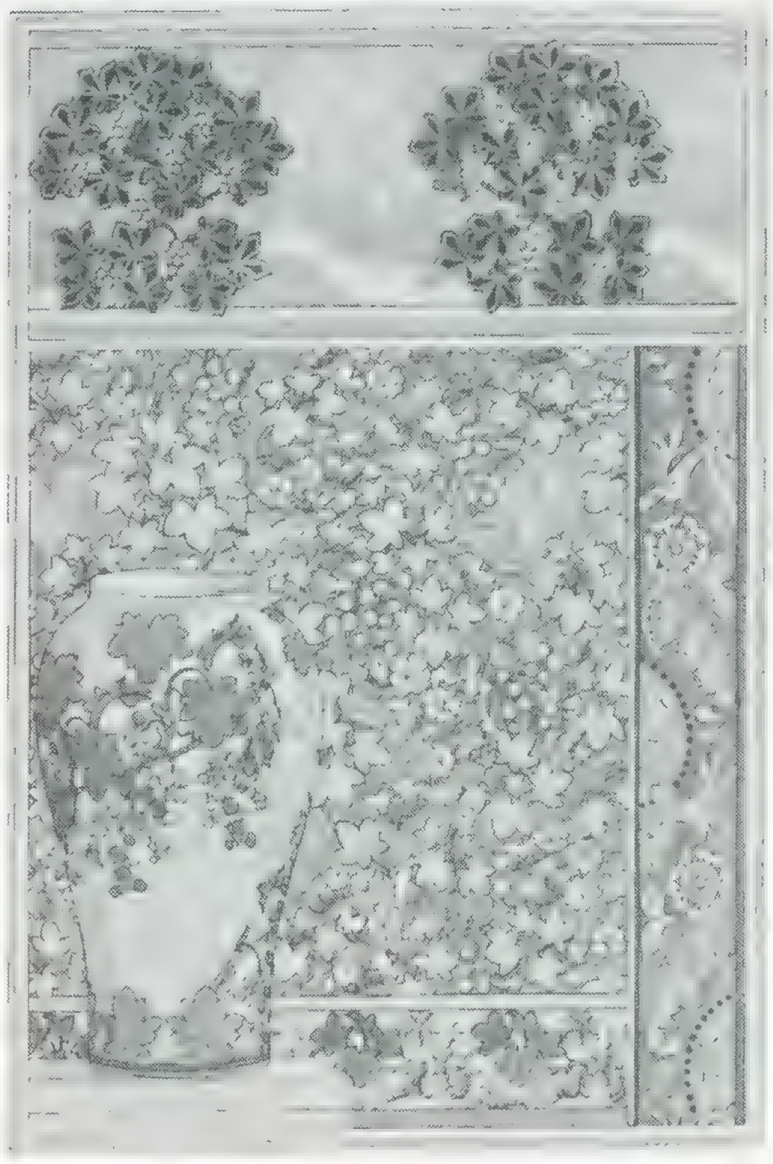
By Judith Goldman

"Czechoslovakian Glass, 1350–1980": six centuries of great glass from the heartland of glassmaking—at the Corning Museum of Glass in Corning NY, through November 1. Included in this exhibit: a fourteenth-century beaker, a magnificently enameled eighteenth-century goblet, bowls, and bottles; *left,* "Totem," by Bratislav Novak, Jr. Also at Corning: the world's largest library devoted to glass.

RARE DESIGNS

Eight years ago, when Leonard Fox started dealing in French fashion and textile patterns, the serious bookman appreciated George Barbier's stylish and witty renderings of the high life in 1920s France. Print experts recognized quality in the pochoir textile patterns of perfectly registered Cubist and Art Deco designs. Still, clients were hard to find. Fox's first collectors were New York's Seventh Avenue designers; and he spent a lot of time running portfolios to Thirty-fourth Street. That was before the decorative impulse took hold, before American painters made pictures of patterns.

Now Fox works out of a small office on upper Madison Avenue. The trade remains his best client, but an ever growing public has discovered the designs of Paul Poiret; Barbier's drawings of Nijinsky leaping, then lolling like a serpent; and the textile-patterned pochoirs, which might give current pattern painters a run for their money.



Pattern for living: Leonard Fox's pochoir, 1900, by Anna Martin; from "La Plante"

ANTIQUES STREET

They have names like Reruns, The Second Coming, and As Time Goes By. They could all be called Seek and Ye Shall Find, the shops that stretch up New York City's Columbus Avenue from the Seventies into the upper Eighties, with outposts on Amsterdam Avenue. They feel like prop departments from 1930s movies, and they're the best spots to find Art Deco, Russel Wright dinnerware, country American furniture and old clothes including N.Y.P.D. uniforms. Even the fancier, established shops have a funky edge, an emphasis on the eccentric and second-hand, not the antique.

Wayward and individual, these shops traffic in nostalgia. Creating new collecting ground, they make markets in 1950s Formica tables. As their names indicate, they have an ironic, wacky panache. In short, they're fun, exuberant, and—not incidentally—filled with finds. For example, at Reruns, where the stock includes the old leather jackets of New York's Finest, there's a Deco gilt-edged, pink, blue, and green geometrically patterned tea service (above); the rare, hand-painted Russian porcelain set includes a teapot and five cups and saucers ($1850)—only five because the previous owner kept the sixth cup for himself.

"In Celebration: The Herb Garden," the preview of the Third Annual Fall Antiques Fair, features herbs of all kinds and the country's best dealers in quilts and Shaker furniture, whirligigs, and folk art. On September 23—for the benefit of New York's Museum of American Folk Art, Passenger Terminal Pier at Fifty-fourth Street, New York City.

GIVENCHY'S MOST CELEBRATED FLORAL DESIGN.

L'INTERDIT.

PARFUM EAU DE PARFUM EAU DE TOILETTE

PARFUMS GIVENCHY INC. ©1980

AVAILABLE AT SAKS FIFTH AVENUE

No one has to tell you when it's right...

Lelisse

Fashions by Bibi Pepper's Necklace by L'oiseau

At better stores everywhere

forecaster Sport®

QUALITY

WITH

SENSE

APPEAL

DUPONT ZEPEL® RAIN/STAIN REPELLER

A NEW CONCEPT FROM FORECASTER OF BOSTON BRINGS YOU THE FASHION ACTION JACKET, TO GO WITH TODAY'S LIFE STYLE. JACKETS AND TOPPERS YOU WILL LOVE. QUALITY WITH SENSE APPEAL. A SENSE OF WHAT'S NOW. SHOWN HERE, JUST TWO FROM A NEW COLLECTION BY FORECASTER SPORT® IN COTTON & POLYESTER, TREATED WITH **DUPONT ZEPEL®** PROTECTION AGAINST RAIN & STAIN. AT FINE DEPARTMENT & SPECIALTY STORES EVERYWHERE. **FOR THE NAME OF ONE NEAR YOU CALL TOLL FREE: 800-223-7916. IN NEW YORK STATE CALL COLLECT: 212-354-8424. OR WRITE: FORECASTER OF BOSTON INC., 512 SEVENTH AVENUE, NEW YORK NY 10018.**

© 1981 FORECASTER OF BOSTON INC

A dramatic fashion statement, excitingly told in sculpted tones of bronze and gold. Very chic... very Cardin... very necessary. From the Pierre Cardin Collection. Distributed by Biagi, the Women's Jewelry Division of Swank, Inc.

pierre cardin

PARIS NEW YORK

Adam Beall

at

Photo: Garbin; Hair: Jorge Suarez, Makeup: Adah, Jewelry: Kruger Gallery

Added Touch
Pittsburgh

Tony Anton
New York

Cachet
Washington

Chez Catherine
Canada & Palm Beach

Gambrel
Great Neck, LI

Ann Lavigne
Saint Louis

Lina Lee
Beverly Hills

Madeleine
Winnetka & Bloomfield

Panache
Millburn

Tootsies
Houston

Wilkes Bashford
San Francisco

Frances Wright
Memphis

Copyright 1981 Adam Beall Inc

Getting to know Bordeaux

Here, an easy-to-follow guide to these complex, many-splendored wines

BY FRANK J. PRIAL

Bordeaux's wines are like the Bordeaux people in one sense—they are not easy to get to know. Fine Bordeaux is not for casual sipping. It is subtle and complex, and no one need feel uneasy for not liking it straight away. Indeed, one of the best-kept secrets of the wine world is the number of people who talk a great deal about Bordeaux but rarely drink it. It's like people who rave about Mozart—and listen to Mantovani.

The wines of St. Émilion and Pomerol

In fact, there is a perfectly painless method of getting to know Bordeaux: drink the wines of St. Émilion and Pomerol. These two famous wine-growing districts are part of the vast Bordeaux region but the wines they produce are nothing like the great stars of the Médoc and the Graves, the districts we usually associate with the name Bordeaux. The Médoc wines, including the most famous of all, Lafite and Mouton and Margaux and Latour, are elegant, austere wines, offering immense rewards to the connoisseurs who know them and can afford them. The same is true of the famous Graves such as Haut-Brion and La Mission-Haut-Brion.

The wines of St. Émilion and Pomerol are warmer, softer, and fuller in flavor. Indeed, the Pomerols, which are the easiest of all fine Bordeaux to drink, often are called "the Burgundies of Bordeaux." The wines of Burgundy have always been the easiest of French wines to enjoy and appreciate.

St. Émilion and Pomerol are about twenty miles to the east of the city of Bordeaux and the vineyards we usually think of as the Bordeaux region. The countryside is rolling and verdant where the Médoc is wild and flat and huddled against the winds sweeping in from the sea. The soil of St. Émilion is clay, while the soil of the Médoc and the Graves is chalky and stony. The lush soil of Pomerol and St. Émilion produces a richer wine—fatter is the word the wine growers use.

Famous names

In St. Émilion, the two most famous names are Cheval Blanc and Ausone, which gets its name from Ausonius, a Roman poet and statesman who was born in the area and retired there after his career ended in Rome. Of the two, Cheval Blanc, which is right on the border of Pomerol, consistently has produced the best wines in recent years. There is a bouquet that one associates with its vintages that is surpassed only by the very best years of Château Latour. Ausone, which has gone through a long period of indifferent wine, is said to be on the comeback trail. But it will be years before the benefits of new plantings, new equipment, and new techniques begin to pay off.

Equally important as the soil are the varieties of grapes used and in Pomerol and St. Émilion the predominant grape is the merlot. Château Pétrus, a Pomerol, is usually made entirely of merlot grapes. Merlot is used sparingly in the Médoc to soften the often-harsh cabernet sauvignon. While the merlot is supposed to produce a shorter-lived wine, nevertheless the proudest wine makers in the area can bring out superb old bottles of wine made mostly of this grape.

A look at prices

The days when wines from St. Émilion and Pomerol went begging because no one had heard of them are long gone. In recent years, wily wine drinkers have pushed tiny Château Pétrus into the first rank among all Bordeaux vineyards, in price if not in formal designation by the French government. Pétrus, which produces on the average about twenty-five hundred cases of wine a year, often sells for more than Château Lafite-Rothschild or Château Mouton-Rothschild, both of which produce around twenty thousand cases a year. Pétrus and Cheval Blanc command as much or more than the great Médocs and Graves, and even second-rank bottles can be quite expensive.

"Shop around, do your own tasting"

There is a price difference most of the time, however; and it is a good one to exploit. The most famous names in St. Émilion include Châteaux Figeac, Belair, Canon, La Gaffelière, Pavie, and Trottevieille. All produce excellent wines on a quality level with the best of the Médocs and Graves. They mature a bit faster, are easier to drink and cost a bit less.

The same is true of the second-rank Pomerols such as Vieux-Château-Certan and Châteaux Gazin, Nénin, La Conseillante, La Fleur, and La Fleur-Pétrus. The wines are extraordinary and the prices—well, they are not going to be bargains unless you compare them with some overpriced big names from the Médoc. Incidentally, many superb Bordeaux are cheaper than big-name Burgundies these days. For one thing, there is simply a lot more Bordeaux made. But it's more than that. People simply are not as familiar with the many splendors Bordeaux has to offer.

A look at the ratings

St. Émilion and Pomerol wine growers love to poke gentle fun at their Médocain counterparts who ride to hounds, clothe themselves from Savile Row, and generally comport themselves like squires in Trollope novels. At the same time, the growers are angry over the fact that their St. Émilion and Pomerol wines have never been given the official recognition they think they deserve, starting with the famous—or infamous—classification of 1855. Put together by a group of Bordeaux wine brokers for the Paris Fair of that year, it totally ignored all the growers east of the Garonne River.

A reclassification of sorts was put together in 1955. It reflects some of the more serious flaws in the democratic process that assumes that everyone is as good as everyone else. The 1955 list tries unsuccessfully to put everyone at—or near—the top. Thus, one comes across not only great growths (near the top) but first great growths, (the very top wines). This is only for St. Émilion. The more modest people of Pomerol, never having been officially classified, content themselves with one great growth, Pétrus, and a long list of what are called, simply, principal growths. Best advice: Shop around, see what is available, and do your own tasting.

Close cousins

For the adventurous, there is yet another way to get to know the wines of this particularly delightful corner of France. Ranged around the edges of both St. Émilion and Pomerol are wine communes that produce wines of similar style but, for the most part, of lesser quality.

For example, just to the north of St. Émilion are little areas known collectively as the hyphenated St. Émilions: St.-Georges-St.-Émilion, Montagne-St.-Émilion and Persac-St.-Émilion are three of the five hyphenated towns. Each of these little communities makes wine, some of it pretty good. Try them when they turn up in your favorite shop, but don't let anyone tell you they are genuine St. Émilions or Pomerols. At their best, they are well-made wines in the style of their more illustrious neighbors and at half the price. In principle, they should be drunk fairly young.

Not too easy to find, but interesting when they turn up, are such wines as Bel-Air, La Commanderie, and Château Perron from the region of Lelande-de-Pomerol. There are dozens of minor châteaux in the villages on the fringes of St. Émilion. As the English writer Edmund Penning-Rowsell has said: "The wines are sound."

A last note: St. Émilion is known for its macaroons. They are good and no one visiting the town should come away without a box.

WHAT TO BUY

ST. ÉMILION
Château Contes de Cordes, 1975, $9
Château Figeac, 1975, $35
Château Cheval Blanc, 1977, $35
Château Ausone, 1977, $35

POMEROL
Château Pétrus, 1976, $90
Château La Conseillante, 1976, $19
Château Domaine de L'Église, 1976, $18
And, to dream about, Château Pétrus, 1961, at $576 a bottle. Recently, a jeroboam of this wine sold at an auction in Chicago for $16,000.

Elizabeth Ashley talks about her 'first time.'

ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: I had no idea you could get Campari on airplanes.

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: Well, what was it like?

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: Really? Tell me the whole story.

ASHLEY: Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: You certainly have a memory for detail. Then what?

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: Was he offended?

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

© 1981—Imported, prepared and bottled by Austin, Nichols & Co., Lawrenceburg, KY
48 proof bitter liqueur

CAMPARI. THE FIRST TIME IS NEVER THE BEST.

HOLIDAY PREVIEW 1981

TIFFANY & CO.

1 One of the most coveted catalogues in the country. Its 228 full-color pages feature collections of jewelry, sterling, china, crystal, watches, gifts and much more by Tiffany's designers. Available in October. $3.00

BERGDORF GOODMAN

2 A delightful collection of fashion, gifts and whimsical fancies in the spirit of the season. And our complete series of catalogues for one year. $5.00

Neiman-Marcus

3 Shop by mail in the comfort and convenience of your home with the world-famous Neiman-Marcus Christmas Book. The 1981 version is full of exciting fashions for wearing and living, unique gifts, accessories and gourmet treats—plus the usual N-M style surprises. $2.00

GUCCI

4 The superb new, full-color Gucci catalogue...sixty-four beautifully photographed pages in the impeccable Gucci manner! Handbags, accessories, fashions, luggage, shoes, jewelry, gifts and fragrance for ladies and gentlemen—the ultimate in gift selections. $8.00, applicable to purchase of $50.00 or more.

bloomingdale's

5 Presenting an event-within-an-event, our 1981 "Ultimate Christmas" catalogue is filled with a plethora of gift-giving pleasures... featuring twelve unique adventures that will light up your holiday...your year, like no other. $3.00

5A. $4.00 in U.S. territories

GROSVENOR CANADA

6 Fall/Winter Fur Collections 1981-82. A full-color brochure from the legendary Canadian furriers. A beautiful collection of irresistible Grosvenor furs that any woman will be proud to own. $5.00, applicable to purchase.

Cartier

7 "The Fine Art Of Cartier." 104 full-color pages of high jewelry, Cartier Art Deco pieces, gold and diamond jewelry, sterling, gifts and les must® de Cartier. Available beginning October 15. $5.00

Saks Fifth Avenue

8 Two very special Folios make shopping extra-easy for the holidays and after. October's Christmas Gift Folio is filled with surprises for family and friends. In November, the Holiday Dressing & Cruise Folio features fashion and accessories for entertaining and travel. Both for $5.00.

SAKOWITZ

9 Have a merry Sakowitz Christmas. From the pages of our 1981 Christmas catalogue, innovative gift ideas with the "quality of being special." Available in October. $2.50

Diamond Information Center

10 Everything you'd love to know about diamonds. A colorful 36-page booklet that covers many subjects, such as where diamonds come from and what to look for in buying diamond jewelry. $1.00

Garfinckel's

11 Coming home for Christmas 1981. All the warmth and pleasure of a family holiday, collected for you. A book full of gifts, brimming with nostalgia, brightened with new ideas for loved ones and friends. We'll bring our holiday homecoming to your door. $3.00

PIAGET®

12 The most expensive watches in the world. Completely handcrafted in Switzerland, each is unique, individual and a work of art in 18 karat gold. $1.50

macy's

13 Send for Macy's 1981 Christmas book—it's full of surprises! Sample them with a six-month catalogue subscription, beginning with our holiday issue. $3.00

I. Magnin

14 In the tradition of fashion leadership, Reflections® contains the newest and best in fashion for you and your home, with everything pictured fully accessorized. It's a fashion textbook! Starting with our Special Christmas Shopping Issue, 5 issues $2.00.

14A. $4.00 in U.S. territories

ROLEX

15 "Of Women, Time And Rolex" features the collection of Rolex timepieces for women. The classic craftsmanship of Rolex identifies the famed, elegant Oyster line. The dress line has new harmonies of sculpture and function in flawless finds of white and yellow gold, many with superb diamonds.

B. Altman & Co.

16 "It's always a pleasure, especially at Christmas." Altman's 116-page, all-color catalogue makes gift shopping easy. Send for your copy of holiday ideas from Fifth Avenue's only department store, B. Altman & Co. $3.00

THE BROADWAY

17 Celebrate Christmas California-style with "Smashing Gifts" from The Broadway. Our full-color catalogue is filled with California fashion and style. It's the next best thing to Christmas on The Coast. Mails late October. $2.00

CC CONCORD COLLECTION

18 A master-combination of 20th century technology and centuries of Swiss experience. The quartz movement is superlatively thin. And the 18 karat design is an understatement of your taste. $1.50

Lillie Rubin

19 An excitement of holiday fashions for day. For evening. For today's modern woman. From 52 Lillie Rubin fashion salons in the South and West. Brochures will be sent to you each month for a full year at no charge.

Lord & Taylor

20 Our annual celebration of gifts, fashion, decorations and every amenity for holiday entertaining—selected just for you from every corner of the world. If you have a Lord & Taylor charge account, you will receive your Christmas Book with our compliments. $3.00

KAUFMANN'S

21 Presenting the ultimate for holiday gift-giving. A Christmas catalogue filled with festive ideas, from fashion to decorative home accessories—from the exquisite to the unexpected. $2.00

Ω OMEGA

22 Whatever your lifestyle, Omega matches it with unparalleled precision, craftsmanship and timeless beauty. Introducing Omega's 1981 Collection of men's and ladies' watches. Featuring Omega's precision quartz movements, and the splendid elegance of diamonds and gold.

Montaldo's

23 A Portfolio featuring unusual fashion apparel and accessories that will excite all the ladies on your gift-giving list. $1.50

MINK INTERNATIONAL

24 The Mink Information Booklet from Mink International—an information-packed booklet on fashion's favorite fur...MINK.

BAUME & MERCIER GENEVE

25 From the elegant Baume & Mercier collection of 14K and 18K gold quartz timepieces, a variety of brochures depicting traditional, classic watches. Introducing the Baume & Mercier Riviera Quartz Collection which symbolizes a new 12-sided look in sporty elegance. $2.00

MIKIMOTO

26 The originator of the cultured pearl. A catalogue from Mikimoto's New York Fifth Avenue store offers you a tasteful array of gemstone creations—from cultured pearls to top-quality gemstones and sculpted jewelry of sterling silver and precious gold. $2.00

ZCMI

27 Celebrate Christmas in the Rockies (wherever your home is) with America's first department store. This season our sixty-page collection features gifts for all the special people on your list—designer clothing, beautiful gifts for the home and holiday surprises. $1.25

RAYMOND WEIL GENEVE

28 Raymond Weil's new 1981 ultra-thin collection—the finest workmanship featuring the more expensive timepieces at affordable prices, including: classic styling; 2.5 millimeter Swiss quartz movement; guaranteed accuracy. From $220 to $795. There's never been a better time for Raymond Weil. $2.00

GIDDINGS Jenny

29 This unique specialty store presents the epitome of good taste in an award-winning catalogue featuring women's and men's apparel and accessories with a special section on gifts for all. $3.00

Marshall Field's Christmas

30 In Chicago, Marshall Field's is Christmas. Bring the beauty and tradition of a Marshall Field's Christmas into your home with our 1981 Christmas Catalogue. It is available in early October. $2.00

CORUM

31 The world's greatest contemporary designer of watches presents $5 and $20 gold coin watches and 10 and 15 gram Swiss ingot watches for men and women. All are completely handcrafted in Switzerland. $1.50

Midori®

32 Enjoy the refreshing taste of honeydew melon with Midori Melon Liqueur. Send for the free booklet "What to Make of Midori" with over 40 recipes for this delightful cordial.

THE METROPOLITAN MUSEUM OF ART

33 116 pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. $1.00

Fortunoff

34 Offering a wide selection of high fashion and classic fine jewelry, watches, silver and gifts. More than you'd ever imagine for less than you'd ever expect. $1.00

LONGINES

35 A collection of superb watches from Longines "the world's most honored watch," including quartz from our International Collection. And Wittnauer, companion timepiece to Longines. In a wide range of styles and prices. Send for free color brochure.

The Talbots

36 The Talbots Catalogue is filled with a superb selection of truly timeless clothes. You'll find soft dresses, fine tailored sportswear, warm sleepwear and all the right accessories. Send for your free copy now and you'll receive a new catalogue every season.

CONCORD

37 Featuring the ultimate achievement in Swiss technology and design. Concord 14 karat gold quartz designs and executions, usually found in more expensive watches. $1.50

THE MUSEUM OF MODERN ART

38 MOMA's annual gift catalogue, 32 pages in full-color, features unique cards, calendars, games and toys—a selection of furniture, housewares, appliances and objects which are represented in the Museum's world-famous Design Collection. $1.00

Victoria's Secret

39 An exclusive collection of sensuous, feminine lingerie. Lavish silks, rich satins and the finest imported laces. An exciting full-color catalogue of luxurious gowns and kimonos, camisoles and tap pants, French bra and bikini sets, and more. $3.00

DEL AMO FASHION CENTER

40 A potpourri collection of gifts, clothing, etc. from the World's Largest Shopping Center, plus 30 "Incredible Holiday Gifts" like "Breakfast in Bed with a Celebrity," "Your Body Molded into a Cookie Dough Sculpture," etc. $1.50

ESPRIT

41 Esprit's catalogue is not a series of single items but a comprehensive mixture of casual, chic designs, fabrics and colors which work together for a complete fashion statement. $1.00

GN Galleria Novità

42 The newest Italian collection of exquisitely crafted leather goods and designer fashions for both ladies and gentlemen. Also available are beautiful gifts and tasteful accessories to complement the finest handbags, briefcases, and jewelry from Italy's most exclusive manufacturers. $5.00, applicable to first purchase.

LA ROMANA INTERNATIONAL BOUTIQUES

43 An exciting glimpse at one of the most comprehensive collections of important Italian designer fashions today—Fendi, Krizia, Ferre', Coveri, Versace, Armani and more. . .at duty-free prices. Visit La Romana Boutiques in St. Maarten and Aruba, the Netherland Antilles. $2.00

18*60 JUVENIA

44 Juvenia has been making watches of value and prestige for 121 years, as only the finest Swiss craftsmen know how. Send for their 1981 catalogue of men's and women's gold watches. Consider it an appreciative possession for time. $1.00

Nickolaus Exercise

45 Our Exercise Centers in New York have helped shape up thousands. Two exciting catalogues are available. One offers home exercise programs of the Nickolaus Technique on cassettes. The other features our fabulous line of active wear that looks terrific anywhere. $1.00

ROYAL SILK LTD.

46 Proudly presents a lavish, 32-page full-color catalogue featuring rich, ravishing silks. In this exclusive collection of luxurious shirts, blouses, suits, ensembles, dresses, scarves, lingerie, swimwear and more. . .the accent is on opulence—at easily affordable prices. $1.00

NORTH BEACH LEATHER

47 Fall/Winter 1981. Exciting presentation of some of the most beautiful leather and fur clothing ever seen in one catalogue. 16 full-color pages feature coats, jackets, shirts, dresses and boots for men and women, and special items available exclusively at North Beach Leather. $2.00

The New Spiegel

48 This season, try holiday shopping without the humbug. Our new Christmas catalogue brings you designer inspiration, imported gifts, unusual accessories, the latest toys and electronic games. Over 400 pages. $3 applicable to purchase.

GEIGER the original

49 Geiger of Austria's full-color catalogue features classic European design in casual sportswear. Soft, washable fabric of pure virgin wool is processed in a secret formula for extra durability. . .versatile fashions, with an accent on easy care, style and comfort. $1.00

Bal Harbour Shops

50 Famous names in fashion, accessories and exclusive gift items from the world's finest shops and specialty stores. Exciting four-color catalogue. $2.00

HONEYBEE

51 Fashion catalogue features over 238 selections in full color. Designers you want. Labels you trust. Our buyers shopped the world to select exciting fashions you can shop for with confidence. 4 issues, $1.00

MOVADO

52 One hundred years of brilliant watch design beautifully unfold in this delightful, full-color booklet—"A Century of Swiss Watchcraft." A centennial showcase of watchmaking quality that is, uniquely, Movado. $2.00

L.S. Ayres & co.

53 Ayres Gift Collection. Thirty-six pages of Christmas finds: fashion, finishing touches, home accessories. $2.00

Jean Grayson's BROWNSTONE STUDIO

54 Your guide to New York fall fashion. Jean Grayson has put together a fall collection of ready-to-wear and coordinated accessories from the better New York fashion houses. Within these pages you'll find everything you need to update your cool-weather wardrobe. Four full-color brochures a year.

Jordan Marsh FLORIDA

A UNIT OF ALLIED STORES

55 Starting a new season in the sun with a 48-page color guide to dazzling fashions the Florida way. $1.00

24

56 A gallery of fashion, art, crafts, jewelry. Our buyers search wherever there is exciting and innovative merchandise. Much is one-of-a-kind and limited edition. For Christmas an eclectic collection has been assembled for the store's first catalogue. $2.00

Ilona of Hungary

57 Even if you are unable to visit Ilona's renowned institutes in Denver, Houston or New York City, you can benefit from her unique skin-care treatment products for a holiday skin glow and a radiant complexion. $2.00 applicable to first purchase.

PATEK PHILIPPE GENEVE

58 The world's most distinguished timepieces. Handmade movements, magnificently designed gold or jewelled cases and bracelets created by Swiss master jewelers—for the few who can appreciate the quiet pride of ownership that befits a classic.

TO ORDER CATALOGUES,
FILL OUT THE
COUPON ON THE FOLLOWING PAGE.

Enclose check or money order for exact amount of catalogues plus $1.00 handling charge to cover entire order.

ORDER *MUST* BE RECEIVED BY OCTOBER 1, 1981.

TAXES

Making your volunteer work pay you at tax time

IRS deductions for your unpaid job

BY JULIAN BLOCK

September, for many people, means a return to volunteer work. Be certain to claim on your income-tax return all your deductible expenses when you volunteer to help raise money or perform other chores for religious, educational, or charitable groups. There are many possibilities, though some of the rules can get tricky.

You are not entitled to a charitable-contribution deduction for the value of your unpaid time and services or for the use of your home or office to conduct a meeting. But your volunteer work does entitle you to deduct what you spend to cover unreimbursed out-of-pocket expenses. These items include the cost of telephone calls, stamps, and stationery, as well as other materials you supply, for instance, to make posters or bake cakes. Does your volunteer work require you to wear a uniform? You can even claim the purchase price and cleaning bills for clothing not adaptable to ordinary wear, such as Scout leader uniforms.

A frequently overlooked outlay starts the moment you leave your home. Your allowable deductions include travel expenses to get to committee meetings, fund-raising, and the like. If you travel to and from your volunteer work by bus, train or taxi, just make sure to keep track of your fares and claim them as travel expenses. If you use your own auto, you have two options on handling the expenses: you can deduct the actual cost of gas and oil or you can make the paperwork simpler by claiming a flat allowance of nine cents a mile. In either case, remember to deduct parking fees and bridge or highway tolls.

You cannot claim depreciation on your car because it is not an actual cash payment. Nor can you claim insurance and repairs unless you use the car only for charitable driving. If you rent an auto and drive it only for charitable travel, include the entire rental charge with your other charitable expenses.

Note also that allowable travel expenses do not include the cost of driving people to an event sponsored by a charitable organization if you or your family derive personal benefits from going. For example, the Tax Court barred a man from deducting what he spent to drive his wife, a Girl Scout leader, four daughters and other girls to Scout activities. The Court sided with the IRS because the trips benefited his family, not the charity.

The IRS refuses to allow a tax break for the cost of a babysitter hired to mind the children while the parent does volunteer work. Although the cost is incurred to make the work possible, the expense is personal in nature and thus nondeductible. That's the hard-nosed approach the IRS took in a ruling which, fortunately, may not be the final word. The IRS's argument was questioned by the Tax Court who said the cost of a sitter *does* qualify, just the same as auto expenses linked to work for a charitable organization.

If your volunteer work requires being away from home overnight, your deductions include travel expenses and a reasonable amount for meals and lodgings. For example, you can deduct these expenses when you attend a church convention as a duly appointed delegate and not just because you are interested. But you cannot deduct for such personal expenses as sightseeing or theater tickets. Nor are you allowed to deduct travel or other expenses incurred by your spouse or children.

For information, contact your local IRS office for a free copy of "Income Tax Deduction for Contributions" (Publication 526). ▽

HOLIDAY PREVIEW 1981

____	1.	$3	____	29.	$3
____	2.	$5	____	30.	$2
____	3.	$2	____	31.	$1.50
____	4.	$8	____	32.	no charge
____	5.	$3	____	33.	$1
*____	5A.	$4 U.S. territories	____	34.	$1
____	6.	$5	____	35.	no charge
____	7.	$5	____	36.	no charge
____	8.	$5	____	37.	$1.50
____	9.	$2.50	____	38.	$1
____	10.	$1	____	39.	$3
____	11.	$3	____	40.	$1.50
____	12.	$1.50	____	41.	$1
____	13.	$3	____	42.	$5
____	14.	$2	____	43.	$2
*____	14A.	$4 U.S. territories	____	44.	$1
____	15.	no charge	____	45.	$1
____	16.	$3	____	46.	$1
____	17.	$2	____	47.	$2
____	18.	$1.50	____	48.	$3
____	19.	no charge	____	49.	$1
____	20.	$3	____	50.	$2
____	21.	$2	____	51.	$1
____	22.	no charge	____	52.	$2
____	23.	$1.50	____	53.	$2
____	24.	no charge	____	54.	no charge
____	25.	$2	____	55.	$1
____	26.	$2	____	56.	$2
____	27.	$1.25	____	57.	$2
____	28.	$2	____	58.	no charge

VOGUE's Gift Catalogue Collection For Christmas '81

Please indicate the number of catalogues you would like to receive in the space to the left of each listing (more than one of each catalogue may be ordered). Enclose a check or money order for the total cost, including a $1.00 handling charge for your complete order. (NO stamps or coins will be accepted.) Your requests will be forwarded to the stores. Please make remittance payable to VOGUE. When applicable, stores will refund the cost of their booklets on your first purchase. Offer available only in the United States and its territories.

Send coupon and remittance to: VOGUE
HOLIDAY PREVIEW 981
P.O. BOX 2766
CLINTON, IOWA 52735

Please send me the catalogues I have requested.

I enclose $ _____ for catalogues
+ $1.00 handling charge
$ _____ total remittance

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Allow 8-12 weeks for delivery.

OFFER EXPIRES OCTOBER 1, 1981.

* Additional charge for U.S. territories.

Genuine Emerald, Ruby and Saphire jewelry only $3 until Nov. 25

(This is not a misprint)

If you respond to this advertising test notice before Nov. 25, you may choose any item of jewelry below for only $3 plus $1 shipping and handling per item. Every piece is genuine and will be accompanied by a Certificate of Authenticity to that effect. Every item is fully guaranteed and may be returned at any time to the address below for a full refund. There is *no limit* on how many items you may request *before* Nov. 25, but no request will be accepted *after* Nov. 25. Your uncashed check will be returned if postmarked later than midnight of that date.

INDICATE QUANTITY DESIRED NEXT TO EACH ITEM:

____ **Emerald Stud Earrings:** genuine emeralds, ¼-carat total wt., $3 (S82960)
____ **Ruby Stud Earrings:** genuine rubies, ¼-carat total wt., $3 (S83490)
____ **Sapphire Stud Earrings:** genuine sapphires, ¼-carat total wt., $3 (S83500)
____ **Emerald Pendant:** genuine 12 pt solitaire emerald, 18" chain, $3 (S84110X)
____ **Ruby Pendant:** genuine 12 pt solitaire ruby, 18" chain, $3 (S84120Y)
____ **Sapphire Pendant:** genuine 12 pt solitaire sapphire, 18" chain, $3 (S84130Z)

Emerald Ring, genuine 12 pt solitaire emerald, **$3, specify size below:**

____ Small (size 5) QTY. (S84195) ____ Medium (size 6) QTY. (S84196) ____ Large (size 7) QTY. (S84197)

Ruby Ring, genuine 12 pt solitaire ruby, **$3, specify size below:**

____ Small (size 5) QTY. (S84205) ____ Medium (size 6) QTY. (S84206) ____ Large (size 7) QTY. (S84207)

Sapphire Ring, genuine 12 pt solitaire sapphire, **$3, specify size below:**

____ Small (size 5) QTY. (S84215) ____ Medium (size 6) QTY. (S84216) ____ Large (size 7) QTY. (S84217)

HOW TO ORDER: Send this entire notice and your name and address (please print) plus $1 shipping and handling for each item to: **CHRYSTIE & SPYNGHE, LTD., Multi Jewelry Advertising Test, Dept. 939-3, Box 1920, Greenwich, Connecticut 06830.** (S84220)

©1981 Chrystie & Spynghe Ltd

Practice Shiseido

It gives great pleasure to your skin.

Pleasure from relaxed, satisfied skin...radiant, smooth, energized.

Pleasure from a simple, skin-activating beauty method, featuring the Oriental practice of facial massage.

Pleasure from highly-effective, gentle skincare products that have been scientifically proven and dermatologist tested.

SHISEIDO

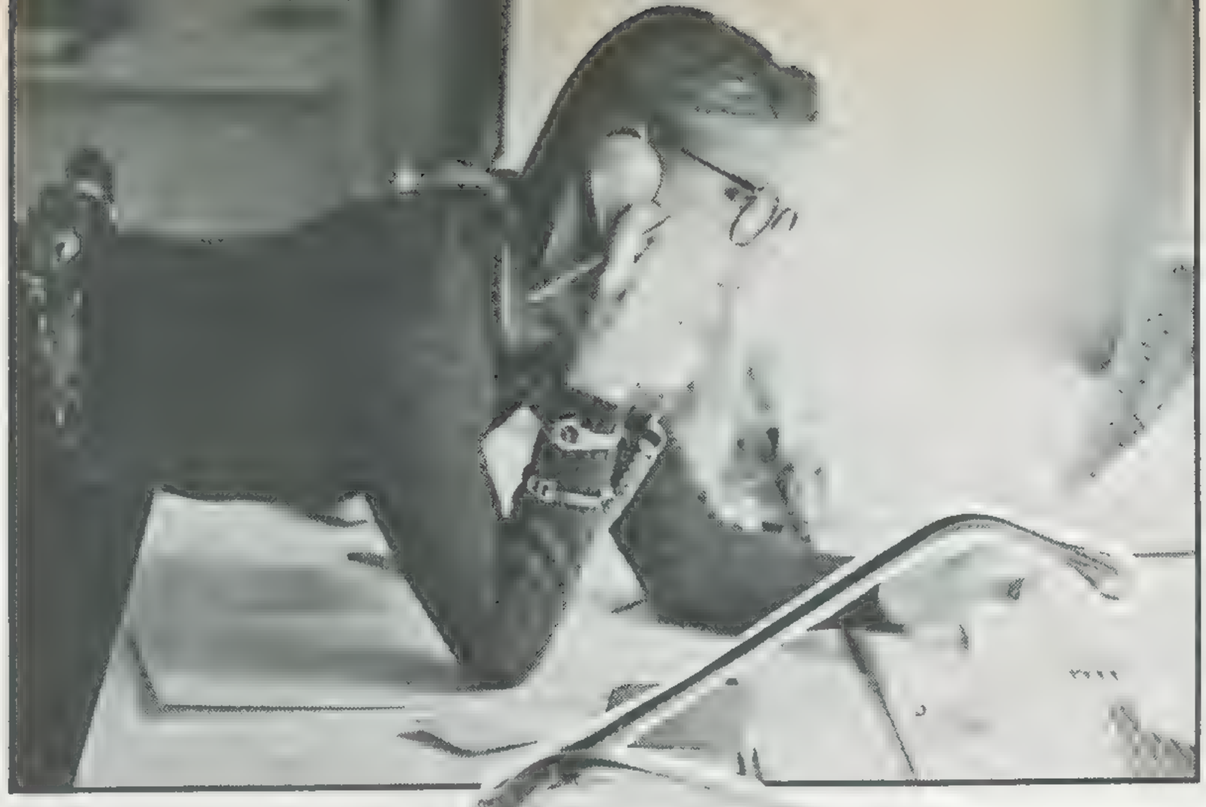
Helping you keep the look you love is what Woolite® does best.

Love the great look and feel of the new knits? Today, there's a worry-free way to take care of them. Trust Woolite. By hand or machine, Woolite in cold water is the safe gentle way to keep every fine washable from shrinking, stretching or fading. Your silky skirts and blouses, your most delicate knits — even your laciest lingerie keep their shape, their color, their softness. Smell fresh too. In fact, your clothes look almost as new as the day you got them. And when clothes look this good, you feel beautiful in them.

Trust Woolite

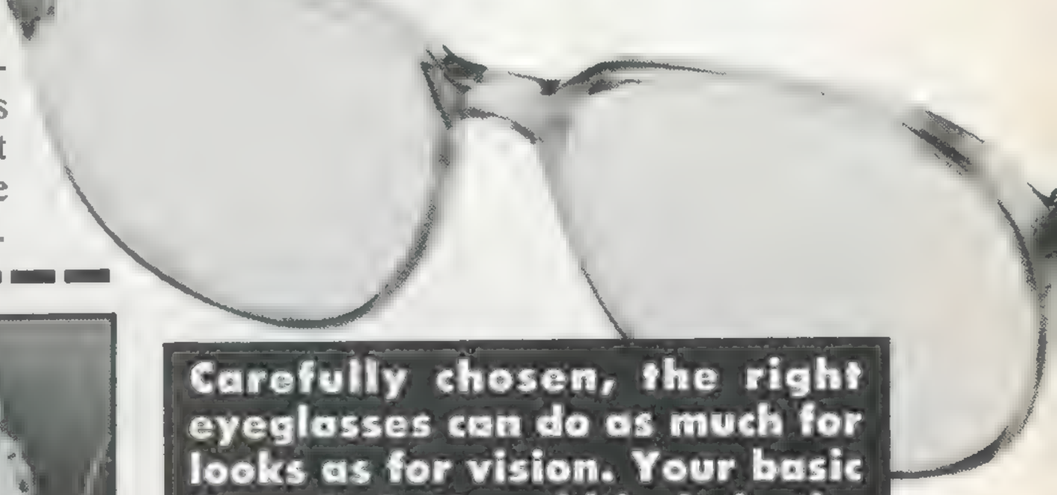
Eyes only

Eyeglasses: your basic "wardrobe"...makeup tips



Tortoise-rimmed sunglasses, gold and coral pen by Bulgari

Office: simple, sturdy For your working life—you want a pair of "active" eyeglasses that are functional, comfortable, in a basic style, neutral color . . . a pair of glasses that are going to stand up to the job . . . that are neat, ungimmicky. The best: lightweight plastic (plastic lenses make them even lighter) with a bent earpiece (so they won't slide off). Most flattering shape: a full-view with "soft" edges—Revue Optics, *right*, about $55.



P.M.: Glamour The most appealing eyeglasses to go for at night: cosmetic lenses, tinted to work with your own coloring. The tinting (always pale; these are *not* sunglasses) should be eyeshadow tone on top, blush-colored at the bottom. Prettiest combinations: grey/pink; brown/pink. They work as "makeup," as illusion, as fun . . . as do the mauve/rose glasses, *below,* from Tura; about $75.

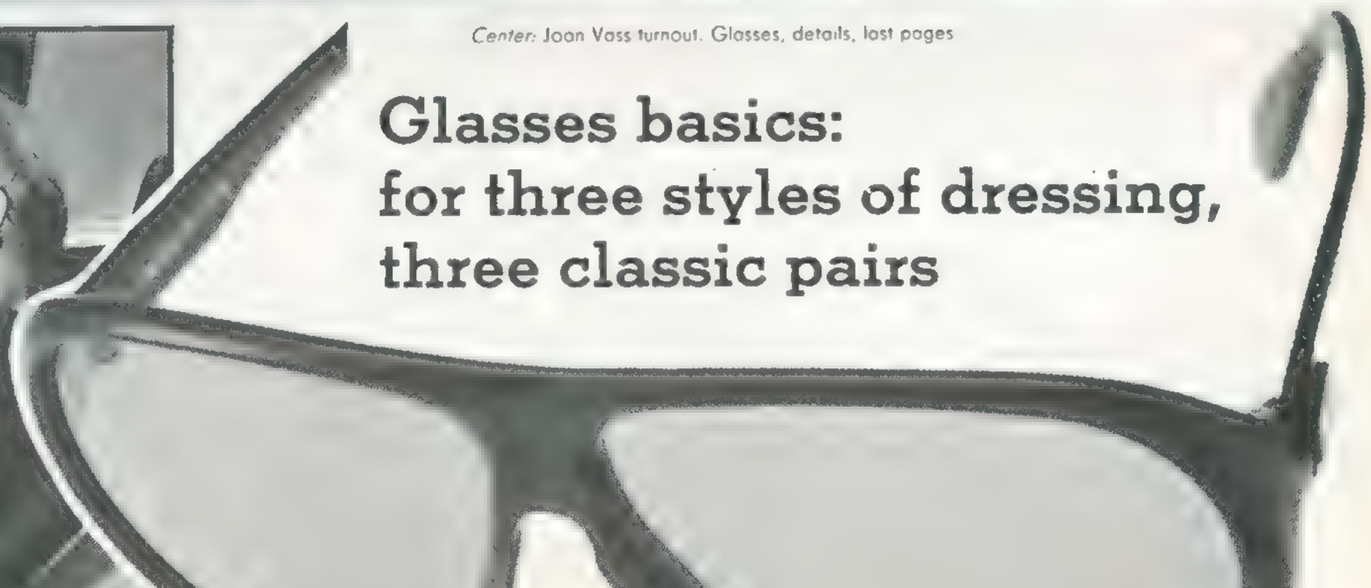
Carefully chosen, the right eyeglasses can do as much for looks as for vision. Your basic "wardrobe" could include the three pairs here. Guidelines: Choose a frame close to the color of your hair. That way, you avoid the distraction of a lot of extra tones around the face. . . . Be sure the tops of eyeglasses frames line up with or cover eyebrows. When they don't, you get the look of two sets of brows. . . . Go for lenses slightly on the larger side, if they fit your eyes—opens up the eye area, which can look "fenced in" by frames. . . . Be particularly careful with earrings and eyeglasses—unless earrings are small, the two don't usually mix. If you want the look of jewelry around the face, wear a necklace instead.

Outdoor: Protectors For active/outdoor sports wear, you want a pair of glasses that cuts glare, shields sun. Best lens colors are: brown, grey, or green. Most practical frames: a sporty aviator style—whether it's a pair of classic Ray-Ban's . . . a racy black Porsche style . . . or the Cebe by Private Eyes, *below right* (about $30). Summer or winter . . .

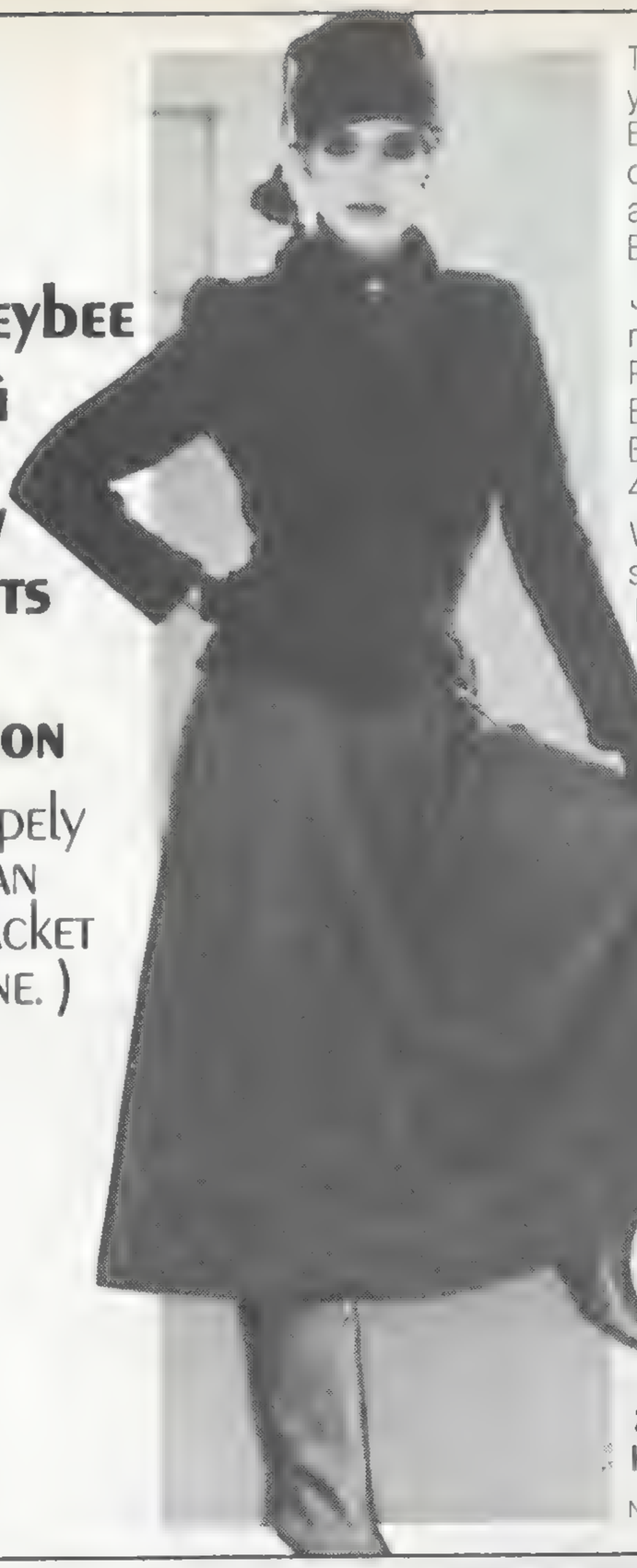
EYEGLASSES/MAKEUP. Near-sighted: use a bit more makeup, but not too much—you don't want to look overly madeup when you remove your glasses. . . . Far-sighted: Go softer on makeup, if lenses magnify eyes. Stay away from dark shadows, liner. Avoid using cover-up cream too heavily—if it settles into creases, it will be emphasized under glasses. Avoid lash-thickening mascara (glasses magnify the tiny particles). Options: Germaine Monteil's Truly Marvelous Mascara—builds lashes with silk; Maybelline's Dial-A-Lash—ten settings for light-to-rich coats. . . . **EYEGLASSES/ACCESSORY.** In style again: eyeglasses chains (you have your glasses when you need them!) . . . now in colors, plastics, rope, beading. At 10/10 Optics, 1010 Second Avenue, NYC.

Center: Joan Vass turnout. Glasses, details, last pages

Glasses basics: for three styles of dressing, three classic pairs



SEAN EAGER



The Honeybee Catalog Features 283 New Ideas In Its New Collection

(Our Shapely Cardigan Sweater Jacket Is Just One.)

This cardigan sweater jacket puts you in beautiful shape for Fall. Exquisitely styled with shawl collar, button front. Multi-cable knit adds interest. Pure wool peplum Brass. S-M-L. $88. By Manson.

John Henry's tailored shirt with more than a touch of femininity. Pleated ruffle at band neck Button front. Block check of Brass/Red/Green. 55% cotton, 45% polyester. 4-14. $33.

With it, the pure wool tweed full skirt. Fully lined with side pockets, button tab side closing. Popular mid-calf length. Brown/Beige chevron tweed. 4-14. $96. By Alice and Eric.

Add $2.50 for postage. Order by mail or phone—800-523-6534. Master Card, VISA, American Express.

FREE Catalog.

For a free Catalog call 800-523-6534 any time of the day or night, or write Honeybee, 2745 Philmont Ave., Dept. 30, Huntingdon Valley, PA. 19006.

New York City/Chicago/ St Louis/Columbia, MO

The best is yet to come.

The new Cutter Bill Collection is ready and it can be on the way to you through the pages of our fall and holiday catalogue.

Fashions in the finest tradition of the new Southwest, *plus* boots, hats, jewelry and gifts. To bring the best into your home, use the coupon below or call toll free 1-800-527-5333.

Send $2.00 for the 1981 Cutter Bill catalogue of fall fashion and holiday gifts. V

Name _____

Address _____

City _____

State _____ Zip _____

Mail coupon to:
Cutter Bill, 5818 LBJ, Dallas 75240

Cutter Bill WESTERN WORLD

Visit us in Houston:
5647 Westheimer, 622-5105
or at our Dallas store:
5818 LBJ 239-3742

FASHION

Clothes as a form of magic

Photographing style

BY KENNEDY FRASER

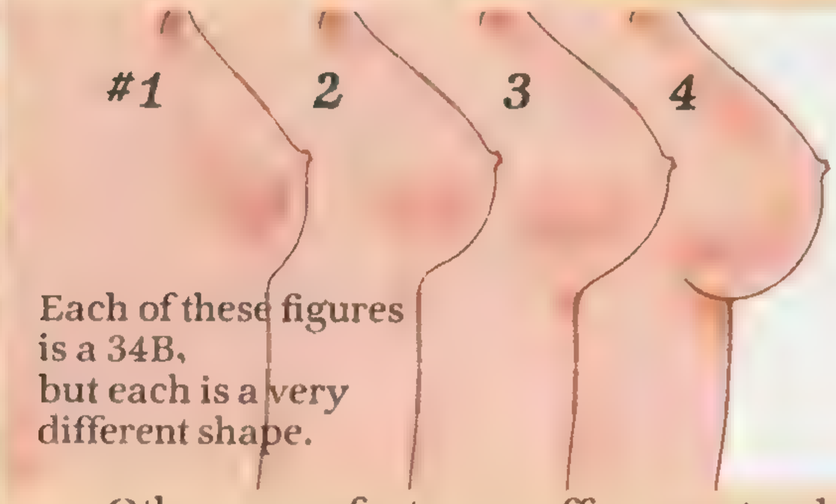
Few self-respecting women would own, these days, to dipping into a box of expensive chocolates to while away a languorous afternoon. And perhaps it is true that many women are too rational and active, too absorbed by executive pressures and the writing of novels to feast unashamedly on the dreams and visions associated with the pages of glossy fashion magazines. Yet, a yearning for some contact with style, luxury, and beauty—and even with make-believe—persists in many people, in spite of everything. Crowds of enthusiasts aren't flocking to the opera and the ballet in order to watch ordinary life.

In recent years, the fashion world, choosing to ignore the yearning for romance, came dangerously close to thinking it could live by common sense alone. It became so preoccupied with naturalness, appropriateness, and sound business practice that it seemed to lose sight of its imaginative core. It was as though faith in fashion as a purely decorative art and as a form of magic had faltered.

This shift was nowhere more apparent than in fashion photographs, a medium where fashion might be permitted, indeed expected, to make purely visual statements and not sociological or reasonable ones. If clothes must be used to express useful and social messages, there is time enough for all that when they are bought and worn by real women. But, all too often, fashion photographers persist in trying to reflect what they assume to be the lives of the women who will see their pictures. Women are widely supposed to be obsessed by physical fitness and to be determinedly working away at their sense of self, so much of fashion photography aims at illustrating movement, spontaneity, and self-expression. Open mouths are seen more frequently than stony profiles. Hair whirls, skirts swirl, legs leap, water splashes. Vitality and humanity are all. The body beneath the clothes has gained so in importance that women's fashion magazines seem to challenge so-called men's magazines in the display of nakedness. Yet, generally, all this life and health, these shining manes and burnished limbs cast no spell and fail to say much that is really exciting or new.

The impulse toward a more natural and realistic style of fashion photography developed a few decades back as a contrast to the old static poses of pre-War society women or of post-War Powers models and their kind. But the impulse became a convention in its turn; and by now, it is debatable whether it is actually a truer image of life than the old static style. In fact, the old style feels, when we look back on it, curiously more *(Continued on page 431)*

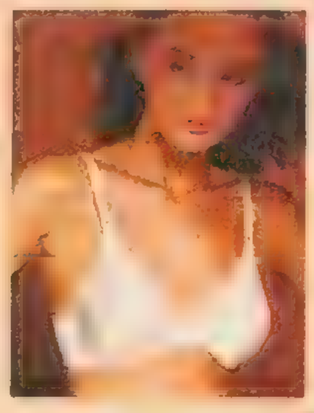
Bali® Bras fit your shape. Not just your size.



Each of these figures is a 34B, but each is a very different shape.

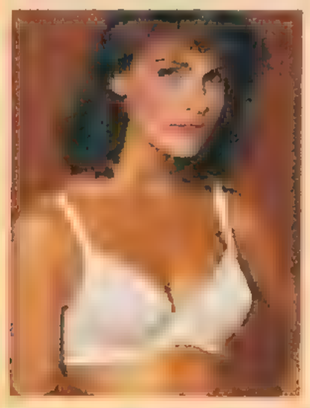
Other manufacturers offer one standard size, say one 34B to fit every 34B. But one standard size can't fit every type of figure. Only Bali makes bras in four figure types, four 34B "figure" categories, for example. Each one is shaped differently, so one will Custom-Fit you perfectly. The cups, side panels, back, support, everything. The entire bra shapes your breasts softly and comfortably.

Bali has a unique Custom-Fit system.

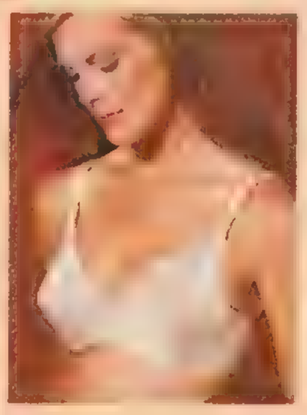


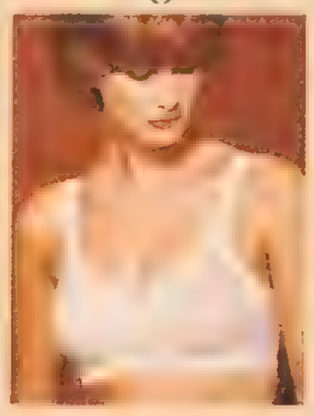
Free Woman
A sensuous natural look for the slender figure (figure #2)

New Woman
Soft and pretty accents to give you a fuller-looking figure (figure #1)



Today's Woman
Luxuriously feminine support for the average figure (figure #3)





Total Woman
Classic support for the fuller figure (figure #4)

It's easy to find the category that's right for you in the new Women of Bali Boutique at your favorite department or specialty store. Then you can always choose soft cups or underwires from the wide variety of beautiful styles. Bali Bras fit your shape, not just your size.

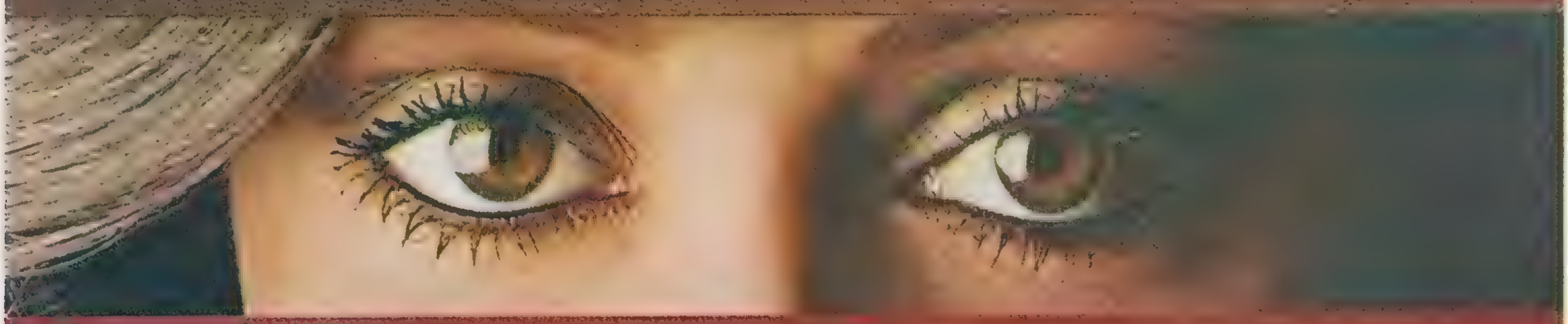
© 1981 Bali Company

BALI® Bras

Write for a free copy of our informative booklet "All about the Bra." Bali Company, Dept. M, 666 Fifth Ave., New York, NY 10103.

Leathers to Love

From the finest, most supple skins, skilled craftsmen and designers create the most beautiful, finely crafted leather accessories in the world. Discriminating people who value the very best will insist on leather goods from Italy.



Leather Goods from Italy

For a *free guide* to stores throughout the United States featuring Italian leather goods, write the Italian Trade Commission, 499 Park Avenue, New York, New York 10022.

Presented by the Italian Institute for Foreign Trade with the sponsorship of the Italian Ministry of Foreign Trade and the Italian Leather Goods Association.

Photo Hervé Nabon Jewelry by Cartier

Louis Féraud
PARIS

570 Seventh Avenue, New York

For specialty stores carrying the Féraud Collection, please call: 800-223-7518-9

The Newest Italian Collection

GN

Galleria Novità

ROMA • MIAMI

Exquisite leather goods and fashion.
Ladies and gentlemen.

Call toll free for the catalog of The Newest Italian Collection.
1-800-327-6160
Florida residents 1-305-854-0360

©Copyright Ferragamo 81

FERRAGAMO 717 Fifth Avenue, New York. 212-759-3822

Saved! Freeze your surplus wine

Why waste an uncorked, undrunk beauty?

BY RONN R. WIEGAND

EDITOR'S NOTE: *The following unorthodox views about wine storage come from a young man who got his basic experience in the wine field by touring the wine districts of France and Germany, then working with a London wine merchant. Next, for several years, he was manager of the "largest wine school in the country," in the part that's in mid-Pacific: Hawaii. At The Grape Escape, in Honolulu, he taught classes, chaired seminars, led trips.*

Few people are as devoted to wine as I am. Three years ago, when a friend offhandedly suggested that I freeze those unfinished bottles from tastings and dinner parties, I laughed at the idea but secretly was taken aback. I have always treated wines with the utmost care and respect, and the older and finer ones with reverence. To freeze such a wine would be a capital offense.

For the record, I still feel that way. But, after that conversation, the more I attended wine functions and saw quantities of good "leftover" wine being blended into jugs or simply poured down the drain, the more frustrated I became. But what could be done?

The problem with leftover wines is primarily one of oxidation (the growth of bacteria in the presence of oxygen). Except in jug or bulk wines, most of which have been treated to resist it, the process of oxidation sets in rapidly once a bottle has been opened. With time, perhaps in minutes and almost certainly in a matter of hours, the wine's aroma and taste will change—it will lose directness and freshness and eventually become unappealing. To minimize oxidation, I used to decant unfinished wine into clean half-bottles, recork them, then place them in the refrigerator.

After one particularly fine tasting, I took home the remainder of a ten-dollar California Cabernet Sauvignon. Normally, I would have finished it that night rather than see its qualities fade overnight in the refrigerator. But I decided to try an experiment. This time, as my friend had so lightly suggested, I put the bottle in the freezer.

My experiment worked. Thawed, the Cabernet Sauvignon was fantastic. Its aroma had diminished somewhat in intensity and nuance, but it had not oxidized during its sojourn in the freezer. It was distinctly a Cabernet of very good quality, and its flavors and balance were true to form. The only apparent side effect from the drastic temperature change was an increase in sediment, most of which seemed to be tartrates that had precipitated. Not to worry—I decanted the wine before serving.

Delighted with my success, and determined to experiment further, I began freezing wines whenever I had any leftovers. Once I was convinced that this technique minimized quality loss over long periods of time, and that it was more or less effective with all table wines, I began setting up and participating in tastings with my wine associates. The purpose of these tastings was to distinguish the frozen from the non-frozen bottling of the same wine, and to determine what the effects of freezing were on the wine, if any. The tastings were blind, and in most cases triangular (two glasses of one of the two wines, one of the other: which two are the same, and are they from the frozen or non-frozen bottle?).

Our results: that the frozen wines were recognizable from their non-frozen counterparts principally through a general loss of aroma or bouquet. Flavor and balance remained remarkably similar in the two types of the same wine, but wines with residual bitterness or tannin lost some of that bitterness after freezing. Delicate white wines (Rieslings, Chenin Blancs, and French Sauvignon Blancs, in particular) also lost noticeable amounts of fruit character after being frozen, and seemed to taste a bit watery because of it. The red wines survived the frozen state more intact than did whites or rosés; and full-bodied, tannic red wines survived best of all: on several occasions, our group could not distinguish between the frozen and non-frozen wines.

Freezing wine: a capital offense?

These initial findings have been extensively confirmed. In the past two and a half years more than five hundred bottles of leftover wine have seen the inside of my freezer—representing nearly every major grape variety, both red and white, from every major wine region, from jug to great wine, and from Musigny to Trockenbeerenauslese. As a wine consultant and professional taster, I have been fortunate in being able to take home with me from frequent tastings more bottles of wine than my freezer could possibly hold. From this cold-blooded research, I have some cool observations and solid recommendations for wine leftovers.

1. Freeze your wine as soon after opening the bottle as possible. The longer the wine is exposed to air the shorter its life. Freezing will not save a partially oxidized wine.

2. Before placing a bottle in the freezer, make sure it is no more than 80 percent full and that the cork is snugly, if not completely, replaced. Should the bottle be too full, once the wine freezes it will expand and force the cork out. (I have never had a bottle break.) If the cork becomes loosened or is pushed out, it can mean a messy freezer and, even worse, that the wine—even in its frozen state—is in contact with air. Oxidation is therefore taking place. Your efforts may have been wasted.

3. How long do you intend to keep the wine frozen? Freezing minimizes oxidation, but it isn't a permanent solution. Even in the freezer, wine undergoes a process of gradual oxidation. The longest I kept a wine frozen, and considered it moderately acceptable as wine, was two months. Again, red wines, with high tannin and/or alcohol, lasted best longest.

4. As a rule, all wines lose something in the deep freeze, but certain wines and wine types emerge less damaged than do others. What appears to go first is the wine's aroma or bouquet. The flavor and structure of the wines also suffer, but always to a lesser degree. Tannin also appears to be reduced slightly.

To generalize: Red wines survive the trauma of freezing better than whites and rosés, probably because of their higher tannin content. Young wines, too, fare much better than older ones (do not freeze old wines of any color); high-alcohol wines do better than low-alcohol ones; and full-flavored wines retain more of their original flavor than delicately flavored ones.

5. Do not freeze expensive and/or great wines. What makes certain wines great is the virtuosity of their performances in a given role—for example, a 1961 red Bordeaux from a fine estate concentrates while displaying the outstanding qualities of Bordeaux wines in its bouquet, flavor intensity, and balance. Such qualities are often held in a very delicate balance in the wine, and one which in my experience freezing has inevitably upset. Better to get a little tipsy (if at home or if someone else is driving) than to commit a great wine to the deep freeze. Should you do so, it will reemerge most probably as a shadow—however enjoyable—of its former self.

6. Do not freeze sparkling wines. They lose their effervescence in the process.

7. I used three methods for thawing frozen wines, none of which I found better than the others. The determining factor is convenience. Usually I place the frozen bottle on a plate (to catch the water condensing) at room temperature three to four hours before serving. And if in a hurry, I put the bottle in a very warm oven (300 degrees) for fifteen minutes, or in very hot water (not boiling—the bottle could crack) for ten minutes, with no apparent harm to the wine; but do not overheat it.

8. Decant each wine before serving, especially reds. Almost every wine you freeze will throw sediment, usually tartrates. Red wines deposit more than do whites or rosés, and this sediment will include some of the wine's coloring matter but is of no serious consequence.

9. Thaw the wine completely before pouring or drinking it. Because it freezes at a miserably low temperature, alcohol will not solidify in the standard freezer. Consequently, until the ice is completely thawed, alcohol will dominate the wine's flavor and balance.

On the other hand, with wines I found to be somewhat thin and/or lacking concentration (many 1973 red Bordeaux and a few 1976 red Burgundies, for example), by allowing up to 10 percent of the ice to remain frozen when decanting the wines, their quality seemed to improve marginally. (Is nothing sacred anymore?) You can have fun with this one.

10. Lastly, do not freeze the same wine twice. Some—but only a very few—will survive a second session. The quality-loss factor is multiplied the second time around. ▽

THE ITALIAN YOU WON'T FORGET.

Jewelry: Bulgari

MARTINI & ROSSI ON THE ROCKS

Winning. Worldly. Well bred.

Demetra Lalaounis is shown wearing
a necklace and earrings of 18K. gold and engraved rock crystal
from her father's new collection,

"labyrinth"

Inspirations from ancient Greek and Chinese designs.

ilias LALAoUNIS

4 WEST 57TH STREET AT FIFTH AVENUE, NEW YORK, N.Y. 10019
TEL. 265-0600, TELEX 710 581 3081

ATHENS: 6 PANEPISTIMIOU AVE. & VOUKOURESTIOU STR.
PARIS: 364 RUE ST. HONORE (PLACE VENDOME), GENEVA, ZURICH, VIENNA
TOKYO: HOTEL NEW OTANI

Carole Little for Saint-Tropez West®

Available at fine stores everywhere.

OLGALON® BY OLGA®

Luxury of silk, softness of cotton, comfort of stretch.

behind every OLGA®
there really is an Olga

Shown #313 Bra. From the complete Olgalon Collection. For fashion folder of selected Olga favorites, write to Olga, Dept. 3, P.O. Box 7757, Van Nuys, CA 91409.

Write Dan Post, P.O. Box 749, Clarksville, TN 37040, for the store nearest you. Or call toll-free 800-251-1382 (except in TN)

Big Apple goes bananas

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Taste, real taste, in a really low tar and New York's taste of the town!
It's taste that's made Kent III one of America's most popular low, low tars in...

Experience Kent III.

© Lorillard, U.S.A., 1981

over Kent III taste!

Kings: 3 mg. "tar," 0.3 mg. nicotine av. per cigarette, FTC Report January 1980. 100's: 5 mg. "tar," 0.6 mg. nicotine av. per cigarette by FTC Method.

New York City, Salt Lake City, Kansas City,
Allentown, Jamestown, Youngstown, Motown
and yo' town.
Come experience it!

The taste of the town!™

Newest counterpoint in texture and color for the softest separates from Paris.
Skirt $145. Sweater $110. Jacket $220. Scarf $55. (all prices are approximate).

RODIER
PARIS

BOCA RATON-FLORIDA
Town Center
(305) 395-0661

CHICAGO-ILLINOIS
Water Tower Place
(312) 337-0178

CLEVELAND-OHIO
Beachwood—Base 103
(216) 464-8484

COCONUT GROVE-FLORIDA
Mayfair in the Grove
(305) 446-5531

DALLAS-TEXAS
Prestonwood Town Center
(214) 980-9916

DENVER-COLORADO
Cherry Creek Square
opening August, 1981

HOUSTON-TEXAS
Galleria II
(713) 840-7252

LOS ANGELES-CALIFORNIA
Beverly Center
opening October, 1981

MINNETONKA-MINNESOTA
Bonaventure Shopping Center
(612) 544-6770

NEW YORK-NEW YORK
715 Madison Avenue,
near 63rd Street
(212) 751-7506

NORTHBROOK-ILLINOIS
1084 Northbrook Court
(312) 272-3753

OAKBROOK-ILLINOIS
Oakbrook Shopping Center
opening August, 1981

PHILADELPHIA-PENNSYLVANIA
Bourse Building
opening July, 1981

PITTSBURGH-PENNSYLVANIA
The Freight House Shops
(412) 355-0864

TROY-MICHIGAN
Somerset Mall
(313) 643-6036

WASHINGTON-D.C.
Mazza Gallerie
(202) 966-3660

CLOTHES AS MAGIC

(Continued from page 416)

compelling. The problem is that all fashion photography is fundamentally unrealistic. People who have no tolerance for implausible theatricality probably shouldn't look at fashion photographs at all. The most effective fashion photography around turns out to be the kind that faces up to dealing with an artificial world and revels in it.

If fashion photographers can cope wholeheartedly with the truth that fashion models aren't much more than objects, results are often happier and more authoritative. A photographic model may well, in her real life, be a profoundly intelligent, amusing, or feeling creature; but while she is on the page of a fashion magazine, she is merely part of the means to an artistic whole—an arrangement of limbs, light, and shadow wearing an expression that has been deliberately induced by the photographer. She is there for other women to stare at with detachment, then turn the page. She is there to purvey information about the clothes she is wearing and to help the photographer create a subliminal mood.

The great photographer Edward Steichen once said that fashion models are only as good as they are actresses. But they are not *supposed* to be actresses. For the brief time that their audience observes them on the two-dimensional page, they don't walk, talk, react, or gesticulate: they are simply there. Nor is it fair to judge fashion photographs as though they were conventional portraits of real women. If a woman is young and pretty enough to be a good fashion model, she rarely has enough written on her features to make her more than a very stereotyped human study.

Inevitably, the natural and realistic fashion style has provoked a counterreaction. Sometimes, in following fashion magazines, one is fooled into thinking that life is a steady process of perfectibility—flatter stomachs, healthier nails, and more and more exciting clothes from one year to the next. Actually, fashion is a constant back-and-forth play of action and reaction, of instinctive rejection of whatever feels passé in favor of whatever feels new.

To balance the free, mobile fashion mood, there has evolved a more formal and stylized kind of fashion, which thrives on a deliberate, more or less playful cultivation of unreality and artifice. This is fashion for fashion's sake and primarily for its visual effect. Perhaps at the moment it is the only real fashion style we have left: the rest is simply bodies, self-expression, social messages, and *clothes.* In design, this "anti-natural," more artistic, and dandified fashion finds exponents in Yves Saint Laurent and Karl Lagerfeld, among others, and followers in fashionable women such as Bianca Jagger, Paloma Picasso, and Loulou de la Falaise Klossowski.

There is an increased appetite for more stylized fashion among a more general audience, too. In fashion photography, this brand of fashion fits naturally with the stylized settings and static poses often found in the work of talents such as Helmut Newton, Sarah Moon, Deborah Turbeville, and Guy Bourdin.

There is no real school or doctrine behind the move toward—or back to—a more stylized fashion. Designers, wearers, and photographers are attracted to its tone for a variety of reasons, and may slip in and out of the style in different moods. But there would seem to be some sort of common sensibility at work among people who habitually commit themselves to the idea of style. They very often, for one thing, feel considerable affection for the look of time past.

Perhaps the admiration for past styles, moods, settings is a conscious or unconscious attempt to set a clear distance between the artist and reality. Newton and Turbeville draw heavily in the setting of pre-War *grand luxe;* Bourdin's shots of shoes for Charles Jourdan are often reminiscent of the fashion photography of the 'thirties, when the world seemed to have a more starry-eyed view of the architecture of industrial cities; and Sarah Moon hovers in some twilight that is sometimes Art Deco and sometimes nineteenth-century.

Retrospection in fashion bothers a lot of people who are too ready to ascribe political ideologies to fashion artists. But a taste for real totalitarianism is not necessarily implied by the use of some of the visual trappings of a sometimes totalitarian age. It is true that all highly stylized fashion has a deliberately antidemocratic side. But the elitism involved is less one of class or wealth than of the eye.

It is scarcely surprising or particularly politically significant if fashion-minded people look back wistfully by way of old photographs, costume museums, and movies. They are living in a self-conscious world confused about a lot of things, including the value of fashion, and are naturally drawn to a fixed and finished age when, they think, glamour must have been unabashedly glamour and style must really have been style.

The authority of the stylized fashion vision resides in an underlying commitment to perfection and in a defiant, artistic, and romantic rebellion against real life. These qualities are often apparent in the work of photographers who explore the static, retrospective mode. The term romantic sits more easily with the misty, kohl-eyed Modigliani women of Sarah Moon's visions than with Helmut Newton's hard-edged, Nazi-brothel eroticisms or with Guy Bourdin's pictorial flirtations with lesbianism or child pornography. But these are romantic, too. Neither Lord Byron nor Mick Jagger captured the public imagination as romantic heroes by being blurrily nice. Aggression, outrageousness, and cynicism can be manifestations of romantic impulses, as well.

Admittedly, it is hard to avoid being torn about the fashionable world if one allows oneself to think of it as being part of life. Fashion tends to be snobbish, narcissistic, fickle, hermetic, and decadent. This is quite an offensive foundation for life but a source of strength for fashion as an art. Feminists and social critics sometimes get drawn into deploring fashion photographs. But to fret about what these say about the real world is as futile as it was for provincial bureaucrats to castigate Flaubert for *Madame Bovary*'s immorality.

There isn't really any point in worrying whether Newton's overt hints at sado-masochism, bestiality, and violent death add up to a degrading picture of women or not. And there's no sense in getting too disturbed by the "hidden meaning" behind Turbeville's groups of dispirited, self-absorbed women set in a bleak and seedy public bath. All these images justify themselves if they are beautiful, if they convey an intriguing atmosphere and a distinctly individual way of seeing the world. There's no call to look beyond those visions disapprovingly if they make for exciting fashion and work as a form of art. ▽

Dooney & Bourke

celebrate the extraordinary beauty
of Wellington Calf with a rare
blend of elegance and simplicity.
The No. 16 Tack Bag. Soft, supple
English Kip lining, hand-polished
bombé work, solid brass fittings.
In honey, black and bordeaux.
From the Dooney & Bourke Collection.

SAKS FIFTH AVENUE

intuitions

At Saks Fifth Avenue, New York and fine stores everywhere or write: Intuitions, 1407 Broadway, New York, NY 10018.

exclusive
european
eyewear

cosmetic
opticians

prescription
eyewear

photography Jayme Odgers

The Galleria
Houston, Texas
713 621-4225

Prestonwood Town Center
Dallas, Texas
214 980-1440

South Coast Plaza
Costa Mesa, California
714 556-7808

OPTIQUE CLASSIQUE

Changing the image of eyewear.

Travel Now

Hungarian gambol...Bahia breakthrough...autumn art jaunt...show-biz shuttle

By Richard Alleman

minety minutes north of New York City, the Storm King Art Center, in Mountainville NY, is a peaceful preserve of great natural beauty, staggering modern art. Here, two hundred pastoral acres display monumental pieces by art names such as Calder, Noguchi, Liberman, Di Suvero, Moore. Ideal for autumn outings, Storm King is open through October 31. For information, call: (914) 534-3115. *Food note:* In nearby Central Valley NY, the forest-edging Gasho restaurant has Japanese gardens and tea house, serves hibachi-grilled dishes in a sixteenth-century farmhouse transported from Japan; (914) 928-2387. (*Above:* David Annesley sculpture.)

Elephant extravaganza: Every November in Thailand, the town of Surin celebrates, of all things, elephants! Over two hundred pachyderms parade, perform, race, give rides, play soccer. Plotted to take in this bizarre spectacle—as well as a great deal of Thailand, Kuoni Travel's twenty-day "Asian Adventure" departs November 16, also visits Sri Lanka, Hong Kong. Price, including air fare from California, meals, sightseeing: $3009. See travel agent or page 443 for details.

Good bet in Budapest

New in Hungary: the country's first casino. Housed in a thirteenth-century monastery tower that forms part of the Budapest Hilton hotel complex, the glamorous gaming room uses West German marks as its official "hard" currency. To launch the casino, Hilton offers a two-night stay-plan that includes room, breakfasts, dinners, city sight-seeing, plus use of a nearby fitness spa. Price: $174.50 per person sharing a double room. See page 443.

EASY STREET

Special for theater buffs: Manhattan's Grand Hyatt Hotel—Park Avenue at Grand Central Terminal—now has shuttle-bus service between hotel and the Broadway theater district. Fare: $2.50 per person, one way. . . .More Grand Hyatt news: a low rate of $39 per person sharing a double room—available Friday, Saturday, Sunday nights through December 31. See page 443. (Above: *Broadway Theatre.*)

Celebrity Cities

Just out: a new book, "Cities," looks at thirteen top towns through the eyes of thirteen famous people. Among the celebrity/city combos: Melina Mercouri's Athens . . . Peter Ustinov's Leningrad . . . Studs Terkel's Chicago; $17.95, published by Clarkson N. Potter.

Salvador-Bahia—with its pastel colonial streets *(left)*, its unspoiled beaches, its African-exotic cuisine and culture—is suddenly *the* city in Brazil everyone wants to visit. Welcome news: Varig Brazilian Airlines' new direct flight between the U.S. and Salvador. Whereas it used to be necessary for Bahia-bound U.S. travelers to fly first to Rio, then backtrack up to Salvador, this new Airbus service—departing from Miami Sundays at 10:30 P.M., arriving in Salvador at 8:30 the next morning—saves on time and air fare. See page 443.

TRAVEL

On the road in Ecuador—a discovery of splendor

In the Andes: colonial gold, Indian markets, endless beauty

BY RICHARD ALLEMAN

Holy Week in Ecuador, above: a ritual of palm and passion

"What do you do in Ecuador?" Before I took off for this tiny South American country—still surprisingly unknown to U.S. travelers—this was a question I heard often. I knew that Ecuador straddled the equator along the northwest coast of South America. I knew that Quito—where I was headed—was one of the world's highest capital cities (ninety-three hundred feet in the Andes mountains) with weather purported to be springlike year-round. I knew that the country had beaches on the Pacific but was not really a beach-resort land. I knew that Ecuador had a large Indian population—crafters of some of South America's finest folk art. I didn't know the answer to "What do you do in Ecuador?" The best way to find out was to go to see for myself.

• • •

Quito has one of the great city-settings of the world: a narrow, gloriously green Andean valley. Wherever you look in this mountain metropolis of eight hundred thousand people, verdant hillsides form part of the picture. The modern section of town—an agreeable layout of white villas, wide streets, palm and eucalyptus trees, playing fields, parks—looks the way I imagine Los Angeles to have looked before it got out of hand.

My base is the Hotel Colón Internacional—a 420-room high rise facing a small park popular with joggers, teen couples, and children who use the playground equipment. The lobby of the Colón is a constant stir of tour groups assembling with their guides, locals on their way to and from meeting rooms and restaurants, foreign (many from the U.S.) business types looking serious and busy.

Outside the main entrance of the hotel, an Indian teenager displays his people's blankets, scarves, and bulky-knit cardigan sweaters on the low stucco walls of the driveway. He also sells thick strands of glass beads, embroidered bags and pillow cases, and the white-straw hats that the world calls "Panama"—but which actually originated in Ecuador. Across the street, two aged Indian women with long braids and wearing Burgundy pleated skirts, white blouses, chokers of gold beads, and "Panama" hats head briskly down Avenida Amazonas despite the baskets on their backs.

• • •

The colonial sector of Quito—proclaimed a "World Heritage Site" by UNESCO in 1978—is a ten-minute cab ride from the Hotel Colón. As the taxi heads into the teeming old city, it's not the architecture that first catches my eye but the shops selling cloth, radios, plastic housewares, cheap shoes. On the steep side street, a slick salesman demonstrates a plastic empanada-maker to an attentive Indian audience. Steps away, a second showman razor cuts the hair of an apprehensive youth with another miraculous plastic gadget.

My first "serious" sight-seeing stop is La Compañía de Jesús—considered one of South America's most beautiful churches. The dazzle begins outside with an outrageously baroque façade whose portal is flanked by six massive twisting colums. Inside this Jesuit church—built between 1605 and 1765—gold-leaf covers practically every inch of the intricately carved Moorish-style walls and vault. Typical of most of Ecuador's churches, La Compañía has been influenced by the country's Indian cultures. Gold rays fan out from the dome above the main altar—in deference to the sun god. On one side altar, the statues have been modeled by the Indian sculptor Caspicara. He was instructed at Quito's famous *Escuela Quiteña*—the first and one of the finest art schools in the New World.

At another Quito landmark—the Church and Monastery of San Agustín—the treasures include a cycle of seventeenth-century paintings depicting the life of Saint Augustine. Lining the interior walls around the cloister, these paintings are the work of the Indian Miguel de Santiago. According to my guide, early in Santiago's career, he used a human model/victim to paint realistically *(Continued on page 441)*

WE GO WHERE THE WONDER IS.

Out to sea, a world is waiting. The cave of Robinson Crusoe on the island of Tobago. A spectacular drive-in volcano on St. Lucia. A charming fishing village at Iles des Saintes where the children sell a cake called Love's Torment (coconut & guava). A 180 mile journey up the Orinoco River to a jungle paradise at Canaima (and a chance to see Angel Falls, the tallest waterfall in the world). It's just part of what happens aboard the Stella Oceanis as she makes one in a series of 14-day Leeward to the Orinoco Cruises out of San Juan this winter. Join us on our yachtlike itinerary. For details, see your travel agent or send this ad for our brochure or call us collect at (212) 397-6400.

Sun Line, One Rockefeller Plaza, NY, NY 10020. Room 315. Greek registry.

Name_____

Address_____ V1

City_____ State_____ Zip_____

My travel agent is_____

STELLA OCEANIS SUN LINE

Now it's official: Maui is the best.

The best golf!

The best beaches!

The best shopping!

The best tennis!

Hawaiians have been saying it for years: "Maui no ka 'oi," Maui is the best. And now Hawaii's visitors agree. They rate Maui as the best Hawaiian island overall, with the best beaches, the best golf, the best tennis and the best shops and stores.* If you haven't visited Maui, come find out for yourself why it's rated the best. Discover our luxurious resorts, green mountains and sparkling coastlines, the fascinating shops and endless activities that await you. Play Maui's GOLF COAST™ – six championship courses at three exclusive resort areas, all just a short drive apart. And for a touch of Hawaii untouched, visit Molokai. Just a few minutes away by plane, you'll encounter the secluded Hawaii of another era. Join us . . . and soon you'll be saying it too: Maui no ka 'oi. Maui is the best.

Write now for your free
Maui County
Vacation Planning Information:
Maui County Visitors Association,
P.O. Box 1738, Kahului, Maui, Hawaii 96732

"United's the Best."

UNITED AIRLINES

Maui • Molokai • Lanai
The best Hawaiian Islands of all.

***Source:** Hawaii Visitors Bureau, 1979 Visitor Reaction Survey; July, 1980.

ON OCTOBER 1st A RESORT WILL OPEN IN A PLACE

The place is Ixtapa-Zihuatanejo.

If at first that seems tricky to pronounce, relax. Few people even know this stretch of Mexico's golden Pacific coast exists.

And that is precisely why we chose it for Camino Real Ixtapa.

From each magnificent room you look out on a hidden beach that hasn't changed since early Tarascan nobility vacationed here.

While, in every detail of this private paradise, the grandeur of ancient Mexico has been painstakingly recreated by hundreds of skilled artisans.

YOU'LL NEVER FORGET YOU'VE NEVER HEARD OF.

Yet every modern pleasure is here too—dazzling hand-tiled pools, world-class tennis, and nightly fiestas under the stars.

There's even a Robert Trent Jones golf course hidden among these palms.

So if that's the kind of language you find easy to understand, call your travel agent or call (800) 228-3000. And be the first to explore the resort that's putting "Iks-TA-pa Zee-wha-ta-NAY-ho" on the map.

CAMINO REAL IXTAPA

The last word in Mexican resorts.

We make airports fly.

When you fly American on business, we make time work for you. Time is a business person's most valuable asset. So we offer you fast service and fewer lines. It's no wonder American was chosen #1 for domestic air travel for the third time by members of the Airline Passengers Association.*

Boarding passes for your entire trip—it's like having wings on your feet. At American you can get all the boarding passes you'll need for your entire trip the first time you check in, whether you're flying between two cities or six.

Pre-reserved seats—call now, sit later. *(Up to 11 months later.)* Just pick up your phone and call us or your Travel Agent, and we'll reserve seats for you on any of our flights up to 11 months in advance — and we'll hold them for you right up to 15 minutes before departure. No other airline does that.

To be the No. 1 choice we start from the ground up. Our airport services are designed to get you through airports the fastest way we know how. And American's staff is there to make it a pleasure. After all, we didn't get to be the #1 choice* for domestic air travel by being anything less on the ground.

We're American Airlines. Doing what we do best.

American

*A 1979 independent mail survey of 37,495 APA members with 11,931 responding.

ECUADOR

(Continued from page 436)

Christ's crucifixion. Consumed by guilt, the artist later sequestered himself in a monastery and devoted the rest of his life to his religious painting.

The church with the strongest Indian influence is Quito's largest—San Francisco. Also the oldest major Catholic structure in South America, San Francisco was begun in 1535 on the site of what was believed to have been an Incan palace. Here, in a spectacular interior of gold, silver, and mirrors, angels have Indian features . . . tropical-fruit motifs abound . . . an apostle wears a poncho . . . and the Holy Ghost is depicted not as a dove but as a South American condor. Outside the church, the wide cobbled expanse of San Francisco Plaza swarms with tourists and Ecuadorians. Set in the stone walls on both sides of the huge steps leading to the church, tiny shops—their merchandise spilling out onto the Plaza—sell everything from records to cheap religious art.

Back-street view of Cuenca—Ecuador's third-largest city: cobbled market square, soaring cathedral domes

In contrast to the blinding splendor of most of Quito's churches, the interior of the Basílica of La Merced—two blocks from San Francisco—comes as a surprise. Here, the plaster-relief Mudéjar walls and ceiling are painted a whimsical pink and white. La Merced also has an important collection of seventeenth- to nineteenth-century paintings and stained-glass scenes—many of which tell the Spanish version of Ecuador's colonial history.

● ● ●

Beholding the gold so spectacularly showcased in the great churches of Latin America is a moving and unforgettable experience. At the same time, beneath the glitter lies an unsettling reality: the gold was taken by the conquistadors from the native peoples who inhabited the continent before the Spanish came in the sixteenth century. The conquistadors took more than gold; their greed decimated the vital and often highly advanced indigenous civilizations of Latin America.

For a glimpse at the grandeur and sophistication of pre-Columbian Ecuador, Quito's Archaeological Museum on the fifth floor of the Central Bank Building (Avenida 10 de Agusto) has artifacts—arranged chronologically—that date to 3200 B.C. Among them: twenty-five-hundred-year-old ceramic statues with Oriental eyes and seated in Buddha-style positions; these and other seemingly Orient-influenced Ecuadorian artworks have led some archaeologists to believe that Japanese fishermen may have reached South America in ancient times.

Equally intriguing to see—and to hear—at the Museum: a set of flat stones that, when struck with a wooden hammer, give a hint of early-Americas music. There are also jugs in the form of birds and frogs that mimic the sounds of the animals they represent when liquid is poured from them. The Museum's central room clusters gold, platinum, and silver objects of various periods. On display are spectacular platinum ceremonial masks as well as everyday objects such as fishhooks and nails made of gold.

● ● ●

Despite the domination and subjugation of Ecuador's native peoples by the Spanish, Indian art never died out completely; however, it was not greatly appreciated. One of the first people in the twentieth century to recognize the importance of Ecuador's native crafts was a Hungarian immigrant, Olga Fisch. A painter and weaver, she came to Ecuador shortly before World War II and was greatly inspired by the designs and skill of the Indians. In 1942, she opened her shop called Folklore where she began selling her own work as well as that of the local craftspeople she was now encouraging. Today, at eighty years old, Olga Fisch still visits tribal villages—buying, ordering, occasionally suggesting adjustments on native designs . . . but never interfering with the integrity of the work.

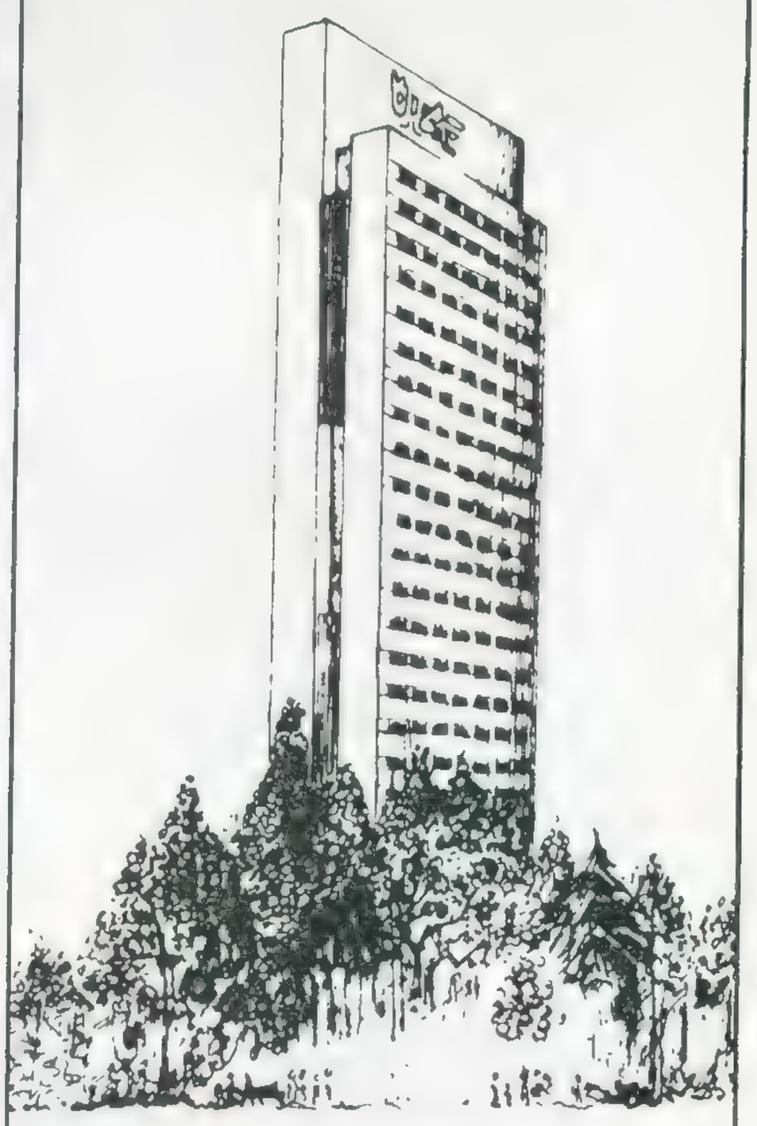
Olga Fisch's main shop (260 Avenida Colón) offers a fascinating look at Ecuador's current folk-art scene. To see and to buy here: wall hangings of stylized birds, fish, llamas . . . tropical birds carved from balsa wood and painted bold jungle colors . . . tightly woven basket-bags called *shigras* . . . tiny dolls representing people and animals—made from bread dough that's been baked rock-hard . . . delicate hand-shaped ceramic dishes from the Amazon . . . primitive paintings done on animal skins. There are also dresses, blouses, ponchos—both at Olga Fisch's main shop and at her branch boutiques in the Hotel Inter-Continental Quito and the Hotel Colón. *Note*: Another good place to see and shop for Ecuadorian art and crafts is at La Bodega; it's a few blocks from the Hotel Colón at 614 Juan León Mera.

● ● ●

South of Quito, the Pan American Highway is a good road dramatically flanked by huge volcanic mountains. On this Andean "Avenue of the Volcanoes," you don't look up at the clouds, you often look *over* or *down* at them! Yellow wildflowers, purple lupine, century plants edge the highway; the soil in the adjacent fields and pastures is rich and black.

On a tour bus, everyone is overwhelmed by the spectacular beauty of the Ecuador we see out the window. We pass herds of cattle . . . shepherds in maroon ponchos . . . green fields of potatoes . . . shimmering lakes that seem filled with mercury . . . sleepy towns with charming plazas . . . roadside crosses indicating Indian graves. *(Continued on page 443)*

"THE GREATEST HOTEL IN MEXICO CITY... AND THE MOST ENJOYABLE ONE"



That's what travelers say about **EL PRESIDENTE CHAPULTEPEC.** Regarded as best in Mexico City, this magnificent new 42-story hotel overlooks Chapultepec Park right on Reforma Boulevard. It's close to the Museum of Anthropology, gardens, shops, lakes and monuments. Ten restaurants and bars, romantic night spots, dancing and fine entertainment. House of MAXIM'S of Paris. Twenty six exclusive boutiques.

For reservations and information call
EL PRESIDENTE HOTELS
NATION WIDE
800 854 2026

CALIFORNIA STATE
800 542 6028

Consult your Travel Agent, he knows us

EL PRESIDENTE CHAPULTEPEC
CAMPOS ELISEOS No. 218
MEXICO 5, D.F
Bruno R. Lugani
General Manager

Radios for the rich. And people who want to be. Series Elite by Panasonic.

Panasonic offers a collection of radios that say a great deal about their owners. Each is a fine, slender AM/FM radio. And each has that something extra that makes it Panasonic. Several have built-in cassette players. One is actually a tiny LCD quartz digital clock radio. Another allows you to preset 16 stations, with scanner tuning and digital frequency readout. And still another with "Ambience" sound adds an extra dimension to stereo. Series Elite by Panasonic: an elegant way to improve your station. Nine models from $50 to $200*

*Suggested retail price.

Panasonic.
just slightly ahead of our time.

ECUADOR

(Continued from page 441)

We hope to catch a glimpse of one of Ecuador's most beautiful volcanoes—Cotopaxi. But by the time we reach it, it is shrouded in clouds. The only indications of its presence are the stratified layers of earth in the road banks, testifying to centuries of eruptions. Cotopaxi is the highest active volcano in the world. The area surrounding it is a national park that protects llamas, wolves, bear, puma, and deer. A NASA satellite tracking station also occupies Cotopaxi's slopes.

Farther south, the twenty-one-thousand-foot extinct volcano Chimborazo (Ecuador's highest mountain) is more accommodating to our eyes and cameras. Looming in the distance, this snow- and cloud-capped cone looks not unlike Japan's Mount Fuji. Because of the earth's bulge at the equator, the peak of Chimborazo, while not the highest in the world, may still be the point of land farthest from the center of the earth.

● ● ●

Riobamba is the capital town of Chimborazo Province. The guide on the bus says that there are more Indians in this province than in any other in Ecuador. The Riobambans wear red ponchos and white or beige straw bowlers. We have come here because the next day (Saturday) is market day.

The town itself—a flat pastel city of sixty-eight thousand—sits in the shadow of the giant volcano. Recently, Riobamba—aided by the Central Bank of Ecuador—restored its sixteenth-century Convent of the Conception and turned it into a museum of religious art. The nuns' cells have been painted white and form the galleries of this pleasant courtyarded art space. Among the treasures here is a roomful of jewel-encrusted gold monstrances. More touching are the curio cabinets displaying personal mementos that young women brought with them when they entered the convent—dolls, miniature dishes, religious statues, and pictures.

The wall of one cell is hung with grisly wrist and ankle cuffs as well as other instruments of self-torture that nuns once used to keep their minds on the next world rather than on this one. Another room has a life-size statue of Christ prostrate after his crucifixion, with Mary Magdalene kneeling beside him. When the museum guide moves the right arm of the Christ, the head rolls slowly to the side in a grotesque, shiver-making gesture.

The Indian Market of Riobamba—held every Saturday and Sunday—sprawls over nine plazas, giving the town the feel of a county fair. One plaza becomes a huge fast-food restaurant; the most popular dish is roast pig. The toasty brown animals—piled one on top of the other—still have heads, feet, tails. Stalls also whip up fruit and vegetable health-food drinks with electric blenders.

This market is totally for the local people; a tourist feels invisible. Wandering through the plazas, I come upon baskets of live geese . . . stacks and stacks of straw hats . . . heaps of gigantic fruits and vegetables . . . bloody carcasses and heads of animals that have just been slaughtered. I watch an Indian couple bargain for guinea pigs which the seller produces magically out of a brown sack. The Indians keep these animals in their homes; ultimately, they will grill them to be eaten on festival days. In another plaza, *(Continued on page 444)*

the kidz katalog

... For Those Who Demand The Best

A very special collection of wonderful things for children of all ages. The newest and best goodies that are available today for gifts throughout the year. Mail your check or money order payable to Kidz Katalog for the best surprise to hit your mailbox. $1.00

Name _____

Address _____

City _____

State _____ Zip _____

Kidz Katalog
P.O. BOX 5211
WEST BLOOMFIELD, MICHIGAN 48033

100% Shetland wool Blazer •
Wheat Navy • Sizes 2-8 $115.00

WRITE TO: PIAFFE Dept. 24, 1500 Broadway, Room 812, NY, NY. 10036 (212) 744-9911
Stores in Phila. and New York

Catalogue ☐

	QTY.	SIZE	COLOR	2ND COLOR
Blazer				

Credit Card name _____ # _____
Exp. Date _____ Total: $ _____
Name _____
Address _____
City _____ State _____ Zip _____

VOGUE® TRAVEL GUIDE

WHERE to GO

308 ☐ BERMUDA: New color brochure packed with facts and photos
1108 ☐ BRAZIL: New packages to Salvador-Bahia, the Amazon, Rio, São Paulo, and Brasilia
1103 ☐ ECUADOR: "Visitor's Guide"
434 ☐ JACKSON HOLE, Wyoming: Winter Brochure
414 ☐ KIAWAH ISLAND, South Carolina: 30-page color brochure
432 ☐ MAUI, Hawaii: Guide to shopping, dining, beaches
337 ☐ PORTUGAL: "Holiday Land" and "Portugal on a Silver Platter" brochures

STAYPLACES

854 ☐ BUDAPEST HILTON: Budapest, Hungary
803 ☐ CAMINO REAL IXTAPA: Ixtapa-Zihuatanejo, Mexico
841 ☐ EL PRESIDENTE CHAPULTEPEC: Mexico City, Mexico
991 ☐ INTER-CONTINENTAL HOTEL & SPA AT BONAVENTURE: Fort Lauderdale, FL
950 ☐ THE GRAND HYATT, New York, NY: "To Live And Love New York Weekend"

TOURS & CRUISES

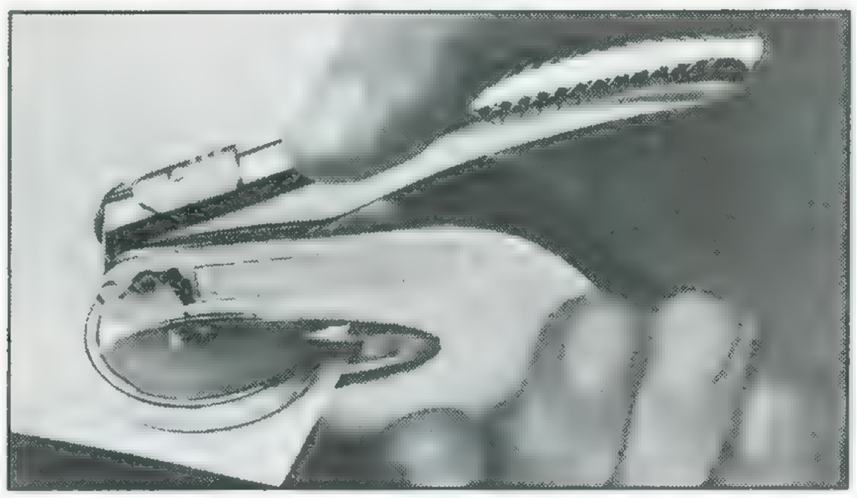
685 ☐ KUONI TRAVEL: "Kuoni 1981 Orient Brochure" including the "Asian Adventure" tour
679 ☐ SUN LINE CRUISES: "Winter 1981-82" brochure—Caribbean cruises aboard the *Stella Solaris* and *Stella Oceanis*

Please check the brochures you would like to receive and return this coupon to VOGUE, SEPTEMBER Coupon, Box 2766, Clinton, IA 52735, **BEFORE JANUARY 1, 1982.** Allow eight weeks for delivery. **Please enclose 50¢ to cover processing.**

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

We're sorry, but VOGUE cannot answer any personal questions or requests.

THE MARK OF A BOOK LOVER



Identify your books with a personalized book embosser just like those used in libraries. The 1½" diameter seal embosses a page with "Library of (name)" and three initials. Makes a great gift, too. Item #9304A 22.40 postpaid (add 5% tax if delivered in Texas). Specify BOTH full name and up to three initials. Allow six weeks for delivery. To order TOLL-FREE 24 hours daily: Call 800-527-0303 (in Texas, call 800-442-5806). To order by mail: Check, MasterCard, VISA or American Express accepted. Mail to: The Horchow Collection, Box 34257, Dept. 40434, Dallas, Texas 75234.

HORCHOW

ECUADOR

(Continued from page 443)

Ecuadorian fast food: roast pigs at Indian market in Riobamba

a woman who looks like Katharine Hepburn sells chickens; she has placed a pink flower in the brim of her straw hat.

● ● ●

Back on the road, the splendor of Ecuador continues. The area outside Riobamba is covered with eucalyptus trees and smells like California. Soon, we reach eleven thousand feet—a world of soft round hills where sheep and spotted cows graze on light-green slopes. Some slopes are cultivated; they are often so steep that the teams of oxen plowing them appear to defy gravity.

Next, comes fog—and a half hour's descent into a mysterious misty valley. Then, my ears start to open up—and banana trees begin to appear along with flashes of bougainvillaea and orchids. The land flattens out; there is the promise of sunshine ahead. It's extremely hot and humid now. In a matter of minutes, we have gone from cool mountains to steamy tropics.

The tropics don't last long. After lunch, we are climbing again—bound for Ingapirca, the site of Ecuador's only known major Incan ruin. To reach Ingapirca, we must leave the main highway and travel about ten kilometers over a rough winding route. The beauty of the valley—its dark greens in constant flux from the shadows cast by swift-moving clouds—makes the journey worth the bumps. Here, Indians in cobalt-blue ponchos ride by on horseback. Viewed from afar, groups of oblong adobe houses with orange-tiled roofs make a hillside look like a condominium development.

At Ingapirca, we are met by llamas and alpacas. The stone-block remains of an ancient temple/fortress complex are a short walk away. The Incas who built Ingapirca were a Peruvian tribe that conquered much of western South America. Often compared to the ancient Romans, the Incas were excellent administrators. To oversee their empire, they built thousands of miles of roads as well as numerous provincial ceremonial/administrative centers such as Ingapirca.

We climb to the top of the temple. The guide—a woman archaeologist who lives and works at this remote site with her archaeologist husband—informs us that only twenty years ago Ingapirca was part of a working farm. Before excavations and restoration began in 1960, one stone structure was being used as a corral and another was a chapel. We also learn that, soon, travelers will be able to stay overnight at this magical spot: the Ecua-

dorian Government plans to build a twenty-room parador in the vicinity next year.

● ● ●

Two hours from Ingapirca, Cuenca is Ecuador's third-largest city—after Guayaquil and Quito. We arrive at night and, unbeknownst to us, the city is celebrating its 424th birthday. In the main square—Parque Calderón—a military band is playing and stands sell colored popcorn, cotton candy, and a hot cinnamon-flavored drink made from a sugarcane liqueur. There are fireworks—as well as frequent launchings of paper balloons that look like gigantic free-floating Japanese lanterns. (These rise when small flames are lit under them.)

At eleven o'clock, all eyes fixate on a thirty-foot-tall tower on the edge of the square. The band plays especially loud as fireworks attached to the tower start twirling. Then, the huge crown atop the tower spews fire and spins off into the air. Everyone applauds. After the fireworks, I play roulette in the tiny casino of the Hotel El Dorado—where we're staying—a block away from the square. In the adjacent boîte, a Latin orchestra alternates with juke-box disco. I go to sleep to the street sounds of the fiesta winding down.

The next morning, another celebration is taking place in and around the two cathedrals facing one another on Parque Calderón. It's Palm Sunday. Inside the "New" Cathedral—begun in 1880 and finished in 1960—the worshipers are quiet and serious. The scene across the park in the sixteenth-century Old Cathedral is strikingly different. Here, throngs of Indians carry poles of woven palm past a side altar backed with a neon sign that spells out the Spanish for "Christ Our Lord of Good Hope." There is not nearly enough room inside this narrow church to accommodate all the people who want their palms blessed—so many of the standard bearers crowd the church steps and street. Often during the proceedings, everyone both inside and outside the church starts shaking the poles up and down. The feeling is tribal, primitive, anything but solemn. I sense that what is going on here went on, in some form or other, long before Christianity reached these shores.

I buy a bag of pink popcorn from one of the many vendors still working the plaza and sit in the sun on a park bench. I think about Cuenca: the fireworks, the casino, the disco music . . . the primitive religious ritual happening across the way. My thoughts drift to the journey from Quito: the mountains, the air, the sunsets, the markets, the tropics, the beauty, the peace.

"What do you do in Ecuador?"

I find the question is no longer important. *Being* in Ecuador is enough. ▽

Andean road-sight: tile-topped adobe house surrounded by lush pasture lands

Très Sexy. Très Magnifique. Paris Blouse.

Look as luxurious as you feel in this timeless classic that defines the epitome of fashion. Our exclusive PARIS BLOUSE is exquisitely crafted in crisp, elegant SILK BATISTE, an eminently comfortable, machine washable blend of 60% silk, 40% cotton, that feels almost indecently soft against your skin. The romantic European band collar and raglan cut is designed to flow into full, rounded sleeves, while shirring at the cuffs and at the collar bring together a cultivated look that is at once simple, straightforward, and unspeakably plush. Yes, the blouse is extravagant. But the price is not. There are six evocative, provacative, sinfully good-looking colors to steal the show in. Sizes Small (30-32), Medium (34-36), Large (38-40). Please add $1.25 per blouse for shipping and handling. Satisfaction guaranteed or full refund if returned within ten days of receipt.

Royal Silk LTD Royal Silk Plaza, 45 E. Madison Avenue, Clifton, NJ 07011 In Neb. Call 1-800-642-8777

Credit Card Holders! 7 Days, 24 Hr. Toll Free Service 1-800-228-5000

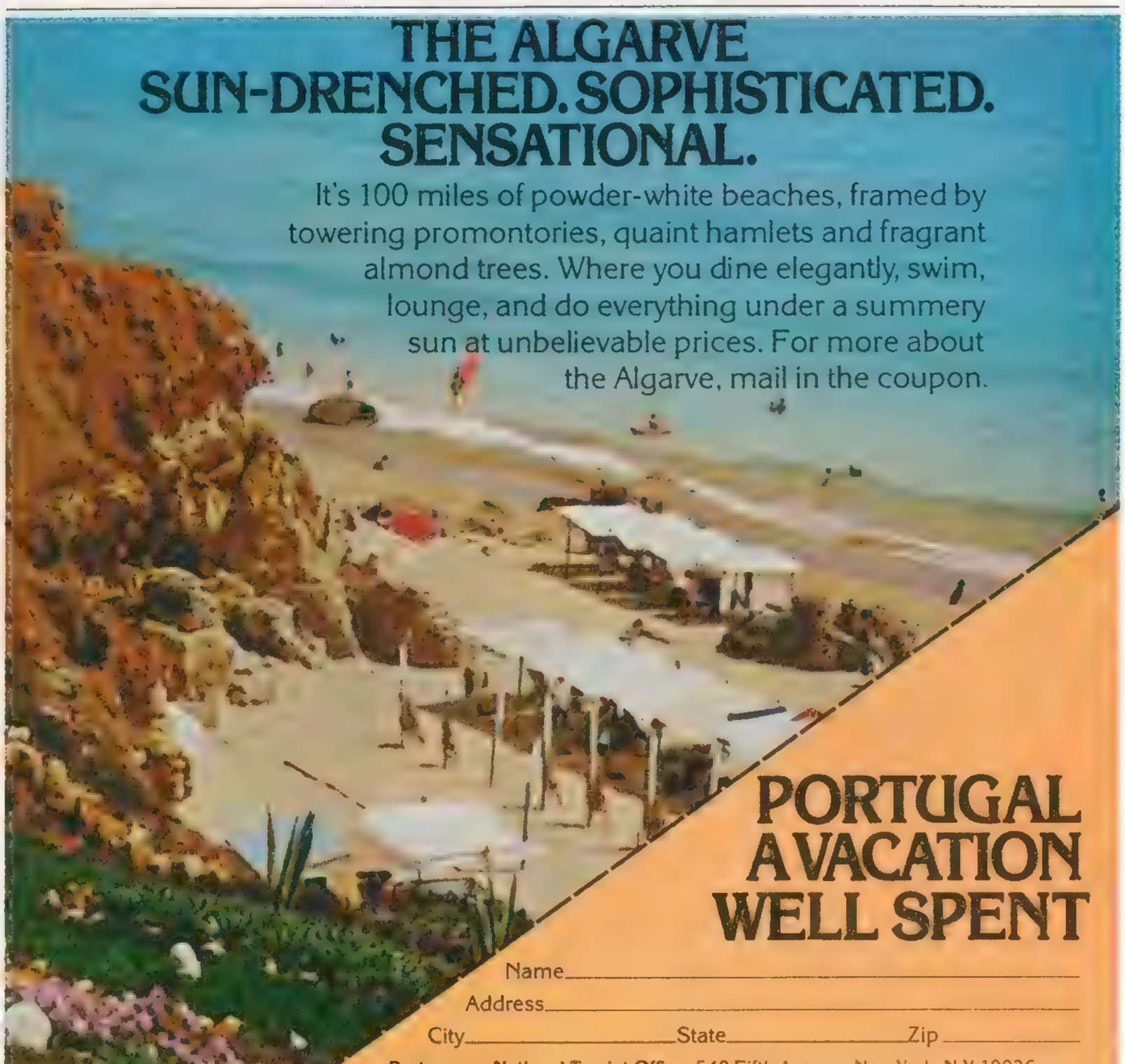
Name _____
Address _____
City _____ State _____ Zip _____
☐ Check ☐ MasterCard ☐ American Express Style #107
☐ BankAmericard (Visa) Canadians send U.S. amount.
146091
Card # _____
Expires _____ Payment amount $ _____
☐ Check here for free Catalog only. Allow 4 weeks for delivery.

1st Color	2nd Choice	Size	Quantity

(IDO) Indigo (PTO) Pistachio (RUB) Ruby (TQB) Turquoise (FUA) Fuchsia (ONX) Onyx

THE ALGARVE SUN-DRENCHED. SOPHISTICATED. SENSATIONAL.

It's 100 miles of powder-white beaches, framed by towering promontories, quaint hamlets and fragrant almond trees. Where you dine elegantly, swim, lounge, and do everything under a summery sun at unbelievable prices. For more about the Algarve, mail in the coupon.



PORTUGAL A VACATION WELL SPENT

Name _____
Address _____
City _____ State _____ Zip _____

Portuguese National Tourist Office, 548 Fifth Avenue, New York, N.Y. 10036.
Offices also in Los Angeles and Chicago.

V9/81

Twenty-two lovely Art Nouveau masterworks (1911-1927) $44 worth for only $5.95

Here at last! The long-awaited

Vogue POSTER BOOK

Introduction by Diana Vreeland

- Large size, full color VOGUE covers from early years.
- Individually printed on blank-backed sheets of heavy, coated stock as if for display at New York's Metropolitan Museum.
- Separately displayed (with or without matting and framing) these portraits are the perfect solution to a thousand difficult decorating problems.
- And in book form these ethereal beauties with their endless long legs and their lives of endless joy comprise a perfect addition to any art library.

Art Nouveau (1900-1930) achieved many of its most stunning effects on the covers of VOGUE. And now the finest of these are available detachably bound in book form. Once you've seen this imaginative collection you'll never be satisfied till it is yours.

Now you can examine these art works—in your home and on approval.

If they do not enchant you, as they have enchanted all the world, simply return the VOGUE POSTER BOOK within 10 days for a refund. (For comparable posters, purchased individually, you'd pay at least $44!)

Supplies are limited. Return the coupon TODAY!

Order your copy(ies) of the **VOGUE POSTER BOOK** today and if you are not delighted, you may return the book, within 10 days for a complete refund.

Send your check or money order (U.S. currency only) for $5.95 (plus $1.50 for postage and handling), total: $7.45 per copy. Mail to:

CONDE NAST BOOKS
P.O. Box 431
Bloomfield, NJ 07003

TRAVEL

"Dance, M'am?"

A New York gal goes cowboy dancing

BY RUTH RUDNER

Last November, I drove from New York City to Jackson Hole, Wyoming, for a winter of work on a novel. First thing there, I went cowboy dancing instead. I had been seeing cowboys on the streets of New York before I left, but in Jackson they're real. Their boots and hats are every bit as expensive as the best that Billy Martin's Madison Avenue shop has to offer. But older. Their jeans and shirts, weather-faded, smelling of earth and work, are Levi's rather than Ralph Lauren. Some have legs a bit bowed. And none of them talks much. "Dance, Ma'm?" may be all you'll ever hear.

That's an offer I wouldn't refuse. Cowboy dancing is a fast-moving, arm-swinging, twisting, twirling, utterly exuberant combination of jitterbug and roping steers. You don't have to be a cowboy to do it, but it can't hurt to have spent a lifetime on horseback. To hold his horse's reins, a cowboy's arms are held straight forward and bent at the elbow. He holds a lady the same way.

Even if it's not obvious any *other* way, you can tell the difference between a real cowboy and the drugstore variety when they dance. The real cowboy holds his lady in tighter, exercises more control over her moves. All the combined fluidity of their movement comes from the power of *his* arms, moving in dance the way they move in work. Totally sensitive to the reins of his horse, his hands are no less sensitive to the hands of his lady. (Of course, as we all *know*, the horse is more important, but while you're dancing with a cowboy, it is, for a few moments, possible to forget. . . .)

As the dance starts, the man presents his hands, palms up, to his lady. She places her hands in his, palms down. From then on, the two are almost always touching. That might seem revolutionary to *(Continued on page 448)*

Jackson, Wyoming: Cowboy leads his lady at the Million Dollar Cowboy Bar

Indian summer lingers longer on our ten mile beach. Read all about it in our new 30-page magazine. And discover golf on our new Jack Nicklaus course plus all the other exciting, romantic and sporting things to do at this island resort near historic Charleston.

Kiawah Island
Dept. VMV4
P.O. Box 12910
Charleston, SC 29412
NAME
ADDRESS
CITY/STATE/ZIP
Call TOLL-FREE 1-800-845-2471.
In S.C., 1-803-768-2121.

DORADO
BEACH HOTEL

Now The Sun Has A Perfect Setting

Lost amid beautifully deserted palm-swept beaches and perfectly manicured tropical gardens, there's another world. The private world of Dorado Beach. Experience it and forget forever anywhere else you've ever been.

For reservations call your travel agent, Loews Representation International, or Regent® International Hotels at 800-421-0530. In California 800-252-0277. In Los Angeles (213) 652-1454.

And fly Eastern Airlines. With more daily nonstop flights to Puerto Rico than any other airline.

DORADO BEACH HOTEL
Now the sun has a perfect setting
DORADO BEACH, PUERTO RICO

COWBOY DANCING

(Continued from page 447)

those bred on discos, but Out West it's considered traditional. From the shoulder to the elbow the arms are tense. This allows for an immediate communication without blurring the cowboy's image as a man of few words. To be ready for the next move, the woman must pay absolute attention; but, since most cowboys' arms, and impulses, are very strong, it's unlikely any woman would *not* be paying attention.

Unlike the isolated euphoria of disco dancing, cowboy dancing depends on two people really *being* together. And on the man's being willing to lead. This can be hard for some city men. Maybe it's partly the Women's Movement, partly the isolation of city life, but it seems as though many of them don't *want* to lead their partners. They don't even want to *dance* with them. They just want them around. Cowboy dancing makes a lady feel she's not alone. I'll bet I'm not the only woman in the world who likes dancing *with* a man.

Sawmill Creek, Wild Oats, or Cowjazz—the bands are vital to cowboy dancing. Rather than losing themselves in private worlds of their own sounds, the musicians interact with the dancers so completely there is hardly a separation between them. Dressed alike in jeans and boots and cowboy hats, all are simply having a good time with a music very much their own. For the first-time viewer, there is an innocence about it. Then you enter in . . . and forget such concepts. . . .

The definite one-two beat of Country Western music makes moving to it easy. Feet do hardly more than a shuffling two-step, albeit, a sometimes fast one. Intricacy comes with layers of optional figures on top of that two-step, but you need know only one or two turns to have fun. You can spot those couples who've danced together for a while. There's never a hitch in their twirls and sashays as he manipulates their arms like a lasso, twisting one movement into the next. It's enough to make you change dreams of riding off into the sunset with Robert Redford to dreams of dancing with him every night for a week.

A fine point of cowboy dancing: no matter what a cowboy does, his hat never falls off. Certainly, he never *takes* it off. While dancing, cowboys hold their bodies absolutely straight, moving only arms and legs. There are turns for the man as well as the woman, but only the woman dips and bends; she doesn't wear a hat.

Here in Jackson, *the* dancing place is the Million Dollar Cowboy Bar. For years, it was called just the Cowboy Bar. "Million Dollar" was added in 1953 when renovations cost over a million dollars. The new owners—who bought it in 1979—are thinking of renaming it the Several Million Dollar Cowboy Bar. One of its two bars, the longest in Wyoming, is inlaid with 592 silver dollars. Bar stools are saddles. How many New York cowboys get to drink their Coors in the saddle? The Bar itself is both a work of Western art and a kind of museum glowing with the history of Jackson Hole in the rich colors of oil paint on canvas and on glass. Posts and railings are made of a shiny varnished pine, wildly gnarled from some rare Wyoming cell aberration. Inlaid wood and brass and the horns of Texas Longhorn steers, red-covered pool tables matching the specially woven carpet, two mountain lions with their kill in a glass case at the end of the dance floor, scenes of the West inexorably revolving around a dim light over the bandstand, darkness and music and the sounds of five hundred people at once make up the Cowboy Bar. When Waylon Jennings and Willie Nelson come to town, this is where they play.

After I'd been around town for a while, I began spending Sunday nights at the Stagecoach Bar in Wilson, on the other side of the Snake River from Jackson. Wilson isn't very big. Besides the few ranches and scattered houses built into the steep hillside, it consists of a general store, post office, the Sleeping Indian Motel, a couple of restaurants, and the Stagecoach Bar and Grill. This is a real Old West kind of bar where, if you buy cigarettes (like masculine control, cigarettes are not out of fashion in the West), the woman behind the bar taps the end of the package, opens it, and pulls out a single cigarette before laying the pack, with matches, on the bar. An Eastern friend of mine was ecstatic he still smoked.

Monday through Saturday, the Stagecoach is a quiet bar, a local stop for a beer or a bottle or a game of pool. Come Sunday, it fairly explodes to the fast, wild, Western sounds of the Stagecoach Band. The tiny dance floor bursts into a kind of whirling stampede in what has become a Sunday-night ritual for many of the valley locals. The night *always* ends with eighty-one-year-old George Green climbing up on the bar where, bending a little beneath the low ceiling—but bent anyway with his eighty years—he dances, solo, the last dance of the night. You may wonder how cowboy dancing can be done solo. "Eighty years of livin'," George Green says, "and there ain't nothin' you cain't do. . . ." ▽

Introducing GYNOL II
The only diaphragm jelly that's pleasant for both of you.

Unscented, Unflavored, Colorless
New GYNOL II* CONTRACEPTIVE JELLY virtually defies detection. It's the only diaphragm jelly that's unscented, unflavored and colorless.

Greaseless and Stainless
It's neater and nicer to use. Because this unique jelly is also greaseless and stainless.

Effective
Developed by Ortho Pharmaceutical—a leader in birth control for over 40 years—GYNOL II has been proven effective in clinical tests.

Safe and Gentle
The gentle lubricating formula is non-irritating to most women; safe for delicate tissues.

Remember, while no method of birth control can guarantee against pregnancy, GYNOL II is effective when used according to directions.

Any questions about your contraceptive program should be discussed with a health care professional.

ORTHO PHARMACEUTICAL CORPORATION
Consumer Products Division
Raritan, New Jersey 08869

ORTHO

*Trademark © 1981 Ortho Pharmaceutical Corporation

Job/family balance: part-time pro

You can join a law firm, have a baby too

BY JANE MERRILL FILSTRUP

Wanted: Part-time cashier, sales clerk, waitress, receptionist, nurse's aide.
Not wanted: Part-time banker, lawyer, academic librarian, copy editor, hotel manager, advertising executive.

We usually associate part-time work with selling cosmetics or substitute teaching. Until recently, part time and the professions have been mutually exclusive; but the ranks are growing among the exceptions—part-time women bankers, lawyers, librarians, and corporate executives who have managed to outflank the five-day-a-week, eight-hour-day convention. Those who have carved out part-time professional and administrative jobs in law firms, corporations, and service organizations are pioneering something new.

Gloria-Gilda Deák, whose husband is the ex-director of East European Studies at Columbia University, has always worked part time to coordinate life with family. Gloria finds being a part-timer puts her at a psychological advantage: "While few full-time people would give up their security, the daily message to the part-time person is 'You're in a superior position.' " Of her present job, as writer for a prominent art gallery, Gloria said, "It has a mystery attached to it, maybe a slight envy. What others see is that I am doing strictly my own thing."

Nancy Inui, president of Focus Alternative Work Patterns, a research and referral agency in Seattle, talks about the alteration being done on the standard work week: "The long trend toward standardization of hours is giving way to greater flexibility. The forty-hour straitjacket, we are coming to realize, may constrain both social and economic growth."

Part-time employment offers a style of life that balances the use of professional skills with time for family or other interests. "It's hardly work," says one woman who manages the artistic side of a large framing business three days a week and paints her own canvases the other four. "Seeing art at work stimulates me, on my non-work days, to create my own."

Barney Olmsted, co-director for New Ways to Work in San Francisco, argues that Americans should *loosen* their work ethic. "People are recognizing that education, work, family responsibilities, and leisure do not come in neat packages, portioned out during specific times of one's life. A full-time job makes sense at some periods, not at others."

Anne Pellowski, one of the world's leading experts on children's books in developing countries, created the U.S. Committee for UNICEF's Information Center on Children's Cultures in the mid-1960s. A year ago, she reached what she sees as the pinnacle of success—a move to part time. She reports to work two days a week and continues to have responsibility for policy questions and deciding publications and products.

How, as an unmarried, ambitious career woman, does she use all that freed time? Anne had always dreamed of recording in fiction the Polish-American farm life she experienced as a child in rural Wisconsin. In the course of her first year as a part-timer, she finished three books about children in three generations of her family. The fourth book—about her grandparents, the immigrant generation—is underway; and she has outlines for *twelve* more, carrying the children "until they are a bit older."

Of her split work life, Pellowski says, "Each activity challenges and feeds into the other. Part time at the Information Center gives me a break from constant writing. It takes me out of myself. The two careers seem to take the tension from each other."

To get the interesting, high-level job on a part-time basis, it helps immensely to be a specialist. Professions such as medicine, law, college teaching, accounting, and interior decorating are specializations that accommodate part-time schedules.

After having a baby, Jessica Haverstick, a lawyer who worked for Morgan Guarantee Trust Company in New York, applied to a dozen law firms for work on her part-time terms. None picked up the gauntlet but word did get around. Soon a former partner of a firm that originally offered her a paralegal position, which she declined, hired her as an associate for his private practice: "He had broken away and couldn't handle all the clients alone." Haverstick drafts wills and trust agreements and does estate-tax work. "I'm doing the same thing as at the bank but on the other side of the table, from the legal standpoint." About her balance of work and motherhood she said, "I wanted enough work to miss my daughter in a nice way but not so much that I would worry about her. My boss might like me to work more than the two days, but he said, 'I understand. Even if you worked only one morning a week, I'd want you.' He appreciates my situation, and I try to accommodate when I can."

Part-timing can be a way of getting back into the swing of your field after a long fallow period. Returning to nursing after fifteen years of child-rearing, Emily Capogrosso was, she admits, scared. "Would I have the stamina to be on my feet six or seven hours a day? Could I handle all the changes in treatment?" She chose to work in a nursing home because it was more people-oriented than working in a coronary unit or intensive care. She chose to work part time because "my life is not just for the job. I have a home life, a big house, a son in junior high. And with my husband in international banking, we *(Continued on page 452)*

Auction Wednesday, September 23
at 10 a.m. and 2 p.m.

Important Estate Jewelry

Natural pearl and cabochon emerald pin pendant combination

Natural pearl, diamond and emerald necklace

EXHIBITIONS
Sat., Sept. 19, 10 a.m.-5 p.m.
Sun., Sept. 20, noon-5 p.m.
Mon., Sept. 21, 10 a.m.-7:30 p.m.
Tues., Sept. 22, 10 a.m.-5 p.m.

Illustrated catalogue, $7

William Doyle Galleries' standard charge to the Seller will be a commission of 10% in addition to the 10% premium paid by the Buyer as part of the purchase price.

William Doyle Galleries
175 East 87th Street, New York, 10028
Telephone (212) 427-2730

THIS SEASON THE LOOK IS RICH AND WE'RE ALL AFTER IT. NEXT SEASON IT'S SURE TO CHANGE AND THE SEASON AFTER THAT, WELL WHO KNOWS! WHEN WE'RE FINISHED BEING RICH (AND FAMOUS) SOMETHING ELSE WILL COME ALONG TO PIQUE OUR INTEREST AND TEMPT US ALL OVER AGAIN. AND ISN'T IT ALL MARVELOUS? OF COURSE IT IS, BECAUSE THE LOOK OF THE SEASON OR THE MOMENT OR THE TIME BEING IS ALWAYS THE ONE YOU FIND AT ZCMI. SHOP OUR EIGHT STORES IN UTAH AND IDAHO. OR CALL TO ORDER: TOLL-FREE IN UTAH, 1-800-632-9010 OR TOLL-FREE IN THE WESTERN STATES, 1-800-453-5270.

Z C M I

THE NEXT BEST THING TO BEING (VERY) RICH IS LOOKING THAT WAY. EXPECT THE UNEXPECTED FROM BILL ATKINSON: A RICH MIX OF SATIN, TWEED AND FOULARD. IRISH TWEED JACKET NIPPED AT THE WAIST, $268. FINELY PLEATED WOOL CHALLIS DIRNDL IN BORDER PRINTED FOULARD, $205. SATIN BOW BLOUSE, $128. ALL FROM DESIGNER SPORTSWEAR. OPPOSITE PAGE: ST. GILLIAN THREE-PIECE SUIT LOOKS EVERY BIT THE PART, SO YOU WILL. SHORT VELVET JACKET WITH BRAID TRIM, SATIN BLOUSE AND SATIN SKIRT. THREE PIECES IN GUNMETAL, $225 IN BETTER DRESSES. JEWELRY BOTH PAGES BY KAREN REED FOR BERGERE IN FASHION JEWELRY.

ZCMI

JOB/FAMILY BALANCE

(Continued from page 449)

do a lot of entertaining. At first, I was afraid I'd feel neither fish nor fowl, homemaker nor jobholder; but I loved it and adjusted easily."

Another part-timer who has put her special skills to work while shouldering homemaker tasks is Alyssa Leshem. While her husband was Israel's ambassador to Denmark, Ms. Leshem attended beautician's school and earned six diplomas in skin and beauty care. She then bought out Copenhagen's Elizabeth Arden salon and transformed it into a chic "Salon Alyssa." Alyssa now gives her facials in the Coiffeur Gramatan in Bronxville, New York. She believes that planning is the key to a successful part-time work experience: "If I give a facial at nine o'clock and have nothing till two o'clock, I *plan* so nothing need be done under pressure. Every day starts with an hour of yoga. For a party, I shop, clean, and prepare the food on three different days."

Nancy Inui of Focus Alternative Work Patterns advises potential part-timers: "Seeking special permanent part-time jobs takes more direction and more knowledge of who you are and what you have to offer an employer than seeking full time. It's not so much that jobs don't exist part time as that much is done on an individual basis, not blurted out for all the world to hear." Focus has a booklet called "Employing Professionals Parttime" ($2.50; 509 10th Ave. East, Seattle WA 98102), which is a guide to looking for work that includes an imaginary conversation with the typically skeptical employer.

Quality part-time jobs must fit like gloves. To find such a tailored position in a standardized marketplace, you need to look for opportune situations and receptive organizations. Catalyst (14 East 60th St., New York NY 10022) is a preliminary stop for general guidance. Founded by Felice Schwartz with the assistance of five college presidents to help women expand their career and family options, this nonprofit organization provides counseling services and job referral to women by mail or through a network of local resource centers.

Many women fear that part time holds inferior career potential, derailing them from the promotion track. Yet more and more companies and institutions are finding that the stereotype of part-timers as transient, marginal, and uncommitted does not square with their ventures into part-time employment. Nancy Inui cites a project in Boston where fifty half-time social workers averaged not 50 percent but 80 percent of the face-to-face client contacts of their full-time colleagues. In fact, what you do with that other "part" weighs heavily in whether part time helps your career or hurts it. Acting the professional you are, not half a one who clock-watches, is what will propel you up the ladder.

This month, the Work in America Institute will issue a new case book and report predicting the expansion of part-time career-level work. Vice president Robert Zager forecasts "both hope and utility" for part-time careers in management and professions. "Part-time options opened up first on the West Coast, because of a shortage of skills. Now the trend is moving from the West eastward. Meanwhile, the number of young people in the work force is slacking off. Over the next five or ten years, we look for an increase in the need for the skills of people who have only part time to give." ▽

THE NEW TRANSPARENT HAIRCOLOUR!

CALOPHANES ®TM

Now available at these fine salons:

ARIZONA
ABELS HEAD SHOP ..... TUCSON
ARMANDO'S ..... TUCSON
COIFFURE DESIGN ..... TUCSON
DINO'S ..... TUCSON
DOLLY QUINNS SALON ..... TUCSON
GADABOUT HAIR STUDIO ..... TUCSON
GREAT LENGTHS ..... TUCSON
HAIR HARMONIES ..... TUCSON
HAIR SHACK ..... TUCSON
PANACHE ..... TUCSON
SHEAR POWER ..... TUCSON
STYLISTICS ..... TUCSON

ARKANSAS
EDWARD'S HAIR FASHIONS ... LITTLEROCK

CALIFORNIA
VON ALLOU ..... ARCADIA
S L O HAIRCUTTING CO .... ATASCADERO
LE SALON ..... BEVERLY HILLS
PREMIERE ..... BURLINGAME
DOMINIQUE ..... CARMEL
SHANGRI-LA ..... CARMEL
CREATIVE HAIRCUTTERS ..... CARPENTERIA
THE WILDE HAIRE ..... CARPENTERIA
WILD HAIR BY VIOLA ... CITY OF INDUSTRY
CHICO BEAUTY COLLEGE ..... CHICO
STONEWOOD STYLIST ..... DOWNEY
MANE EVENT ..... FRESNO
MARION BEAUTY SALON ..... FRESNO
MERCI'S UNIQUE SALON ..... FRESNO
THEE HAIR AFFAIR, INC. ..... FRESNO
THEE HAIR CARE STYLING CENTER . FRESNO
JAMES TAYLOR'S TOTAL LOOK .. HANFORD
KENNETH OF LONDON ..... HAYWARD
CONTEMPO SCHOOL OF BEAUTY ..... INGLEWOOD
PROVA SALON ..... COSTA MESA
BOBBY FREITAS ..... LAYFAYETTE
ODILE SALON BEAUTE' ..... LOMPOC
THE HEADQUARTERS ..... LOMPOC
ADOLPHO'S ..... LOS ANGELES
ALI-JA'S COSMETIQUE SALON . LOS ANGELES
ANATRA HAIR ..... LOS ANGELES
ELIE'S SALON DE BEAUTE ... LOS ANGELES
GRACE LAGMAN ..... LOS ANGELES
KENT ALLAN HAIR DESIGN ..... LOS ALTOS
ADELINE'S ..... LOS GATOS
OL' MICHAEL'S ..... LOS GATOS
CARLTON'S IN THE MARINA ..... MARINA DEL REY
HAIR GARDEN ..... MISSION VIEJO
PERSONAL PROJECTIONS ..... MODESTO
INTERNATIONAL COIFFURE / THE EXECUTIVE ..... MONTEREY
LINDBURG'S ..... MORAGA
C & F SCISSORS .. RANCHO PALOS VERDES
HAIR LINES ..... RED BLUFF
FOX HARE ..... REDONDO BEACH
BEVERLY HAIR TRENDS ..... SAN DIEGO
HAIR BIZ ..... SAN DIEGO
HEADS FIRST ..... SAN FRANCISCO
ST. TROPEZ ..... SAN FRANCISCO
HAIR SHAPERS ..... SAN JOSE
LEONIDES ..... SAN JOSE
CREATIVE ID ..... SAN LUIS OBISPO
S L O HAIRCUTTING CO . SAN LUIS OBISPO
SUNSHINE HAIR CO ..... SAN PEDRO
CARLTON HAIR INTERNATIONAL ..... SANTA ANA
APACE' ..... SANTA BARBARA
B.J.'S HAIR STUDIO I ..... SANTA BARBARA
HAIR STUDIO 13 ..... SANTA BARBARA
IN GOOD COMPANY ..... SARATOGA
FOXY LADY ..... SONORA
COCO'S ..... STOCKTON
FRANCES' BEAUTY SALON ..... STOCKTON
HAIR DESIGNERS AND CO. #1 .. STOCKTON
CASSANDRE 2000 ..... TARZANA
HAIR STUDIO ..... TRACY
TANGLES ..... TUSTIN
HAIRY HABIT ..... TWAIN HARTE
ATTITUDES ..... VENICE
EXECUTIVE PRODUCERS ... WALNUT CREEK

COLORADO
CUTTERS ..... ARVADA
HAIR PERFORMERS ..... AURORA
YOUR FATHERS MUSTACHE ..... AURORA
CHAE ..... BOULDER
DYNAMITE HAIR ..... BOULDER
HAIR BY CIANI ..... BOULDER
SWEENEYS ..... BOULDER
THE HAIR ART ..... BOULDER
TWO GUYS FROM ITALY ..... BOULDER
SAGE CREEK ..... BROOMFIELD
A HEAD OF OUR TIME ..... DENVER
ANTOINE DU CHEZ ..... DENVER
BUSHWACKERS ..... DENVER
COLORADO BARBER COLLEGE ... DENVER
HAIR 'N' NAIL ..... DENVER
MADDISON HAIR ..... DENVER
MAIN ATTRACTION ..... DENVER
McCALLEYS ..... DENVER
OLIVERS HAIR ..... DENVER
SOUTH PARK ..... DENVER
STEVEN AND CO. ..... DENVER
THE HAIR LIFT ..... DENVER
SHAMPOO A HAIR DESIGNING ESTABLISHMENT ..... DURANGO
EL PELO HAIR DESIGN ..... ENGLEWOOD
LUK HAIR ..... GRAND JUNCTION
CUSTOM'S CUTS BY CLARA ..... IGNACIO
SEBRING ..... INGLEWOOD
THE PINES ..... INGLEWOOD
HAIR PERFORMERS ..... LAKEWOOD
V.C. HAIR DESIGN ..... LAKEWOOD
ACNE HAIR ..... LEWISVILLE
E MASTERS ..... LITTLETON
HEADQUARTERS SOUTH ..... LITTLETON
TOUCH OF SPAIN ..... NORTHGLENN
VILLA HAIR ..... STEAMBOAT SPRINGS

FLORIDA
CAPTIVA HAIRCUTTERS .... CORAL GABLES
J. BALDI BEAUTY SHOP .... CORAL GABLES
MR. ANTHONY'S ..... FORT RIECE
MARYLEN BEAUTY SALON ..... MIAMI
DESIGNERS III INC. ..... SARASOTA
FASHION FOCUS ..... SARASOTA
NEW YORK HAIR CO. ..... SARASOTA
THE HEAD QUARTERS ..... SARASOTA
AMBIANCE ..... SIESTA KEY
LUCY'S FANCY SALON OF BEAUTY . TAMPA

GEORGIA
HAIR INTERNATIONAL ..... ATLANTA
JAMISON & DON SHAW HAIRDRESSERS ..... ATLANTA
OLIVE'S ..... ATLANTA
RAPUNZEL ..... ATLANTA
STAN MILTON LTD ..... ATLANTA
THAT GIRL ..... ATLANTA
JOSEPH'S HAIR SALON ..... BUCKHEAD
PIZZAZZ ..... COLLEGE PARK
THE CLIP JOINT ..... GRIFFIN
JOSEPH'S HAIR SALON ..... MARIETTA
SLATZ HAIRCUTS ETC. ..... NORCROSS
FAMILY STYLES BY DORIS ..... ROSWELL
JOSEPH'S HAIR SALON ..... SMYRNA
JOHN & CAROL SIGGERS HAIRDRESSERS ..... TUCKER

HAWAII
PAUL BROWN ..... HONOLULU
GERRI'S HAIR DESIGN ..... KONA

ILLINOIS
HAIR PERFORMERS ..... CARBONDALE
GAZEBO HAIR DESIGN ..... OAK BROOK
SHOW CASE ..... SOUTH HOLLAND
ROGER'S (A HAIRCUTTING SALON) ..... TINLEY PARK

INDIANA
HAIR CUTTER ..... BLOOMINGTON
CARMEL INTERNATIONAL HAIRPORT ..... CARMEL
GALMICHE ..... CARMEL
AQUARIUS ..... COLUMBUS
KLUB HAUS SALON ..... COLUMBUS
HAIR DESIGN BY S.J. ..... FRANKLIN
LOUISES ..... GREENWOOD
SHEAR DELIGHT ..... GREENWOOD
CASA DE BELLA ..... INDIANAPOLIS
CLIP JOINT ..... INDIANAPOLIS
COOKIES ..... INDIANAPOLIS
COURTYARD CONCEPTS ..... INDIANAPOLIS
FREE STYLE ..... INDIANAPOLIS
GOLDFINGER ..... INDIANAPOLIS
HAIR FLAIR II ..... INDIANAPOLIS
HEADLINES ..... INDIANAPOLIS
JIM CARRICO'S ..... INDIANAPOLIS
MANE TAMER ..... INDIANAPOLIS
PEGGY TAYLORS ..... INDIANAPOLIS
PHOENIX ..... INDIANAPOLIS
ROBERT'S HAIR DESIGNERS .. INDIANAPOLIS
SANDY'S HAIR DESIGNERS .. INDIANAPOLIS
SHIRLEY'S ..... INDIANAPOLIS
TODAYS HEADLINES ..... INDIANAPOLIS
TOWN & COUNTRY ..... INDIANAPOLIS
MANE LINERS ..... MUNCIE

IOWA
THE MARRIOTT HOTEL SALON / BARBER SHOP ..... DES MOINES

KANSAS
JOSEPH McCONNEL HAIR DESIGN ..... WICHITA

MARYLAND
A CUT ABOVE ..... BALTIMORE
HAIR GARAGE ..... BALTIMORE
HARLOW & BOGART ..... BALTIMORE
MICHAEL ANTHONY ..... BALTIMORE
PATRICKS HAIR DESIGN ..... BALTIMORE
PUTTIN ON THE RITZ ..... BALTIMORE
STYLE INC. ..... COLUMBIA
CARL'S ..... CROSS KEYS
RALPH BROWN & ASSOCIATES .. PIKESVILLE
HAIR INTERNATIONAL ..... TOWSON

MICHIGAN
HAIR ALL ..... BRIGHTON
AIROSCOPE ..... BROCKTON
HEADHUNTERS ..... BROCKTON
THE CLIP SHOP ..... BREAT BARRINGTON
THE CLIP SHOP ..... PITTSFIELD
THE CLIP SHOP ..... WILLIAMSTOWN
QUEUE SALON ..... BIRMINGHAM
HEIDI'S SALON OF WEST BLOOMFIELD ..... BLOOMFIELD
HAIR PERFORMERS ..... CAPE GIRADEALL
MEL'S SALON ..... DETROIT
HEIDI'S SALON OF FAIRLANE .... FAIRLANE
HEIDI'S ..... NOVI
HEIDI'S SALON OF GREAT OAKS MALL ..... ROCHESTER
THE HAIR ODESSEY .... ST. CLAIRE SHORES
CONNIE'S SALON ..... SOUTHFIELD
MOP SHOP NORTH ..... SOUTHFIELD

MINNESOTA
SPECTRUMS OF INC. ..... BURNSVILLE
ROCCO ALTOBELLI INC. ..... MINNEAPOLIS

MISSISSIPPI
SHEAR SHACK ..... JACKSON

MISSOURI
DESIGN 2000 ..... ST. LOUIS
THE HAIR CARE STATION ..... STARKVILLE

NEVADA
VILLAGE GREEN ..... LAS VEGAS

NEW MEXICO
ANTONIO'S ELEGANTE .... ALBUQUERQUE
ELAGONZA HAIR DESIGN .. ALBUQUERQUE
HAIR EMPORIUM ..... ALBUQUERQUE
HAIR FACTS ..... ALBUQUERQUE

NEW YORK
HAIR BY NIGEL ..... MANHATTAN
SNIPPERS ..... POUGHKEEPSIE
ADAM & EVE ..... SCARSDALE

OHIO
LA JOSE ..... BEREA
HEADQUARTERS ..... CLEVELAND
MR. NINO'S INTERNATIONAL .... FAIRLAWN
RAUN HAIRDRESSERS ..... KIRTLAND

OREGON
ALDER WEST ..... PORTLAND
ANGLES & LINES ..... PORTLAND
EDWARD WADSWORTH ..... PORTLAND
GARY LUCKY'S ..... PORTLAND
MAGNUM OPIS ..... PORTLAND
TODAY'S HAIR ..... SALEM

PENNSYLVANIA
JOHN KENNETH SALON ... BALA CYNWYD
LOOKS INC. ..... BROAD AXE
A SHEAR HAPPENING ... CONSHOHOCKEN
MANELY CUTS AND COLOR ..... DOYLESTOWN
JOHN KENNETH SALON ..... HUNTINGTON VALLEY
HAIR CARE BEAUTY SUPPLY INC. ..... LANSDALE
HAIR IMPRESSIONS ..... MEDIA
MARGARITA AT RITTENHOUSE PLAZA ..... PHILADELPHIA
COIFFURES BY ANTHONY ..... SPRINGFIELD

TEXAS
McLAUGHLINS OF CORPUS CHRISTIE ..... CORPUS CHRISTIE
THE HAIR PEOPLE ..... EL PASO
THE FOREIGN ACCENT ..... TYLER
ALTMAN'S HEAD HUNTERS ..... LUBBOCK
SANTOS ARTISTIC CENTER ..... ODESSA
THE LEADING EDGE ..... SAN ANGELO
BROTHER TO BROTHER ..... TEXARCANA

UTAH
BRUNO'S ..... SALT LAKE CITY

VERMONT
THE CLIP SHOP ..... BENNINGTON

VIRGINIA
RUDY'S & KELLY'S ..... VIRGINIA BEACH

WASHINGTON
SALON MADRID ..... SELAH
HARVEY HAIR DESIGN ..... WALLA WALLA

WISCONSIN
POOR RICHARD ..... BROWN DEER
MICHAEL JON & CO ..... MILWAUKEE
ROMANO'S ..... MILWAUKEE
400 WEST ..... WHITE FISH BAY

SEBASTIAN® INTERNATIONAL
6160 VARIEL AVENUE
WOODLAND HILLS, CALIFORNIA 91364
213 / 999-5112

The New, Transparent Haircolour

CELLOPHANES™®

LIQUID GOLD— SEBASTIAN POURS IT ON!

Gold Blondness—intense, liquid, shiny, transparent. The blond you've always wanted to be. Gold Blondness can be achieved beautifully—and safely—by your professional hair stylist. Cellophanes. The new, safe haircolouring with no peroxide and no ammonia from Sebastian® International.

SOO YUNG LEE™

Soo Yung Lee's timeless collections are available at Saks Fifth Avenue, Lord & Taylor, Bonwit Teller, I. Magnin, Neiman-Marcus, Marshall Field's, Lillie Rubin and other fine stores.

Marjolaine

Attention to detail is what makes Vassarette fashions so beautiful to look at and to live in. Sumptuous fabrics, unusual laces and careful fit are a few of the many details that make these Vassarette fashions so memorable.

vassarette®

The detail to remember™

Detail: Rich floral embroidery sets off the creamy elegance of Crépallure™ by Vassarette.

Detail: Floral lace combines with a lattice patterned lace to create a truly exciting new collection.

© Vassarette 1981

Vassarette® Bras/Girdles/Lingerie/Robes/Leisurewear/Juniors
Vassarette Division of Munsingwear, Inc., 261 Madison Avenue, New York

FICTION

Acute triangle

A story of love's trials—and errors—in a three-way affair of the heart

BY FREDERIC RAPHAEL

He knew that she had long had a lover and she knew that it had long made him unhappy. One evening she came into the drawing room, special dress rustling, and told him that she had at last broken with her lover. She came and sat on the carpet near his chair, her bare shoulder convenient to the hand which held the whiskey. He did not touch her with his fingers, but slid the cold, chiming glass down the slope of her shoulder and rested it, at an angle, against the blue margin of her dress. A bead of iced moisture detached itself from the base of the glass, impersonal tear, and rolled beneath the edge of the dress and down her white breast. She turned suddenly and looked up at him with promising eyes. "It was always you really," she said.

He raised the whiskey to his lips, while she found an old ticket in the cuff of his trousers, a sixpenny one, for God's sake, and held it up to him, smiling, like some silly proof. That night, she pressed the bell off early in the bedroom. She bathed and prepared herself, amused in the steamy mirror as she perfumed herself out of sight of herself. Her neat and fleecy apron

"It was always you really," she said

was prematurely grey with pretty powder. In the morning, she bathed appreciative bruises and was happy.

That evening she arranged the room for her husband's return; she arranged chosen flowers and lit low lamps to give him pleasure. She looked at herself in the angelic mirror and saw that she was as delectable with virtue as she had always been with vice. Already she could imagine—and it made her walk with a particular slow stride—the urgency with which he might again make love to her. Would he propose again the cruel pleasures of the previous, startling night? He did, and more: she gasped and grasped at the tender violence of his renewed desire. She knew now for certain that she had done the right thing and she rejoiced all next day that virtue had such mounting rewards.

A few evenings later, returning after a longer day, it is his abrupt pleasure, so it seems, to question her at some length about the breach with her lover. Delicately—with some sense that his desire is piqued by judicious revelations—she discloses some of the shortcomings of the man about whom for so long she would suffer no ill word to be spoken. She repeats, under repeated questioning, that her lover wept when she told him of her decision and that he even promised to marry her if she would recant. She comes and kisses her husband and reassures him by encouraging his hand to her soft breast. She draws in her breath for him to hear at the sudden nip of thumb and forefinger. Yet that night he is more reluctant between the sheets which have had recently to be replaced daily. Two nights later, he misses dinner (though her cooking has again become deliciously saucy) and does not even telephone to warn her. When he comes in, whiskey makes no apology. "What is the matter?" she asks. "I saw him." "Him?" "Him. In the street. With a woman." "Well?" "I saw him with the same one a couple of nights back." "What about it?" "He had his arm around her. And tonight she kissed him. I saw them in a taxi." "Why do you still spy on him? It's over. I never lied to you." "She loves him," the husband says. "But what has that to do with us?" She looks at him and sees the old cataract of suspicion in those icy eyes. "He left you," he says. "No," she says, "no!" When she goes up to the bedroom, he is putting things into his case. ▽

THERE'S ONLY ONE PLACE IN AMERICA TO BUY THE WORLD'S FINEST MAKEUP BRUSHES.

Perfect shape, proper balance, the softest bristles distinguish Trish's exclusive design.

No brushes come closer to perfection than those designed by makeup and skin specialist, Trish McEvoy.

That's why leading makeup artists and models swear by them.

For they're softer. More sensuous. And they're uniquely "skin sensitive" to let you control and create gently, with no irritation.

Own them.

And discover the difference the world's finest makeup brushes can make.

To order, simply send the coupon or call 212-758-7798.

TRISH McEVOY MAKEUP BRUSHES
800A Fifth Avenue,
New York, N.Y. 10021

Please send the following
(Add $2.00 postage/handling.
Send check or money order only):

____Powder .....@ $ 50.00
____Blush/Powder (Flat) .....@ $ 20.00
____Blush/Powder (Round) .....@ $ 20.00
____Contour .....@ $ 15.00
____Eye (All-Purpose) .....@ $ 10.50
____Eye (Detail) .....@ $ 10.50
____Set of 6 w/Ultra Suede Case ....@ $125.00

Name_____

Address_____

City_____State_____Zip_____

Is order for you ☐ or a gift ☐? N.Y. State Residents add 8% Sales Tax. Allow 2-4 weeks delivery. T-V

TRISH McEVOY/MAKEUP BRUSHES
A beautiful way to take control.

MAXINE fabrics

Fall-Winter '81

Send today for our kit of over 100 Top Quality Fashion Fabrics . . . including **ANGLO**™ woolens, **VIYELLA**® prints and solids, **MARTIN** velvets, assorted silks, latest **ULTRASUEDE** ® colors with dyed-to-match coordinates . . . and many more.

(AVAILABLE SEPTEMBER)

SEND $3.00 (Foreign & Canadian . .$4 U. S. Currency) refundable with first order to: **MAXINE FABRICS**
Dept.**X981**, 417 Fifth Avenue
New York, N.Y. 10016

NAME

ADDRESS

CITY . . . STATE ZIP

Quickly, gently... wipe away facial hair with Surgi-Cream.

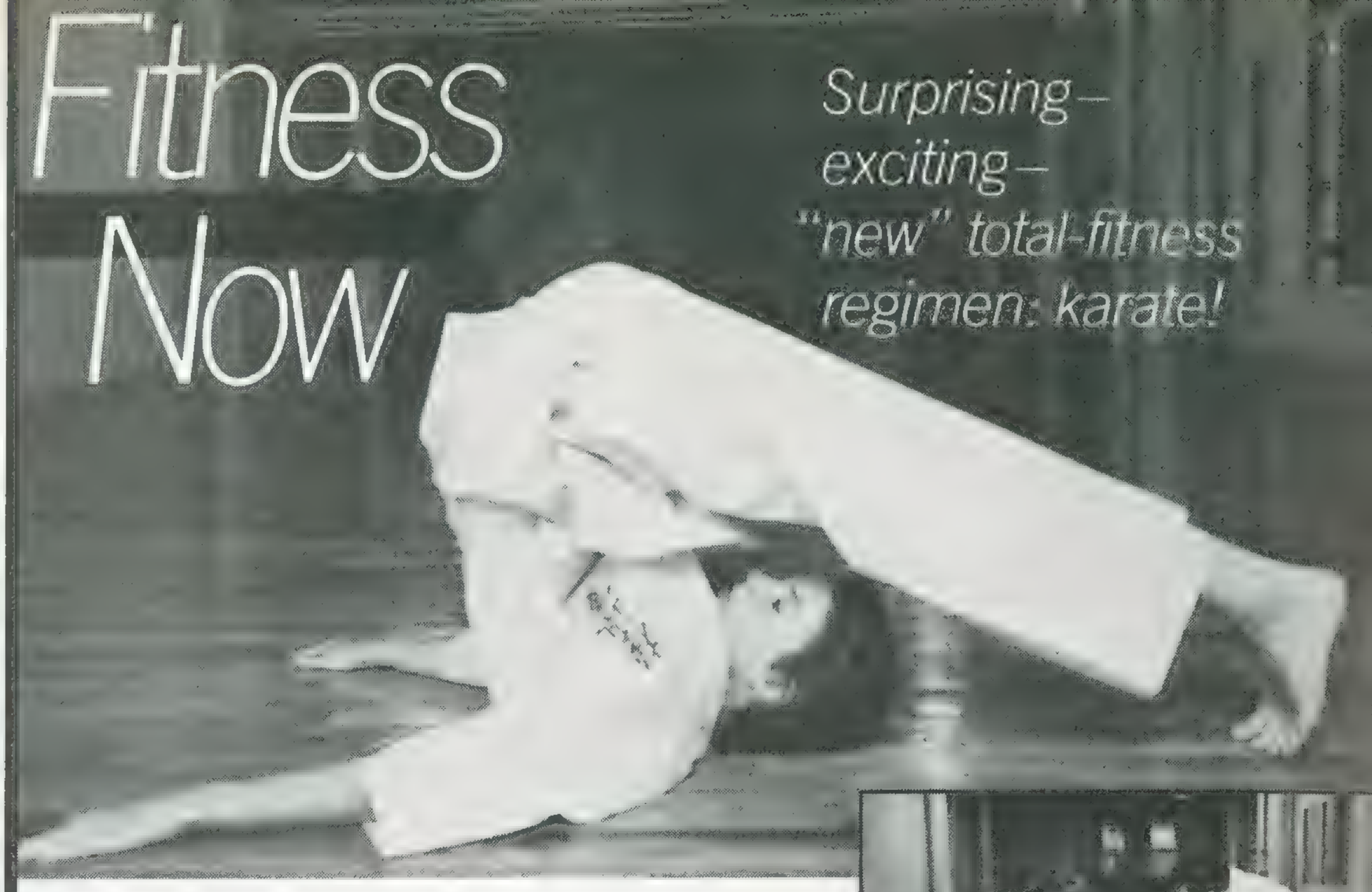
Unlike depilatories made to remove bristly underarm and leg hair, Surgi-Cream is extra gentle. Especially formulated for facial use. You apply Surgi-Cream with fingertips. 5 to 8 minutes later you wipe away every trace of facial hair leaving the skin soft and ever so smooth. You'd never know hair had been there.

Odorless and painless, Surgi-Cream has been the professional preference of hairdressers for over 20 years. As its name implies, Surgi-Cream is also used in hospitals. Buy a tube at your nearby beauty salon or drug counter. If unavailable, send $4.00 (includes postage and handling) to Dept. V, Gambine Products Inc., 60 E. 42 St., New York, N.Y. 10017

SURGI·CREAM

Fitness Now

Surprising— exciting— "new" total-fitness regimen: karate!



After meditation, a bow, and class begins . . .

By Annie Gottlieb

If you heard that there was a form of exercise that combined, in one hour's activity, many of the benefits of running, weight work, dance, assertiveness training, and meditation, would you want to know more?

If I told you that practicing this activity three or four times a week has given me, at thirty-five, the firm body and ready energy of a twenty-five-year-old—not to mention strength, stamina, grace, flexibility, balance, alertness, will power, serenity, and courage—would you want to know where you could sign up?

Would you be taken aback if I told you that this beautiful and effective form of fitness training for women is the martial art of karate?

For most people, the word "karate" conjures up images of exotic macho or lethal self-defense—and hardly comes to mind as something you'd turn to in your quest for health and beauty. But walk into my *dojo*, Mas Oyama's Karate school in Manhattan's SoHo, and have your mind changed.

All you need to work wonders is your body and the law of gravity

The first thing you would notice about the school is that it is immaculate: white walls, plenty of space, a gleaming expanse of blond wood floor. That floor is our friend. We bow to it in gratitude at the beginning and end of class, as we do to our teacher and to each other. This atmosphere of respect is one of the most refreshing things about karate. Another is its esthetic simplicity, the way it does so much with so little: there's no high-tech gadgetry here. All you need to work wonders is your body and the law of gravity, a loose cotton uniform or *gi,* a wooden floor, a community of fellow students, and, most importantly, a teacher, or *sensei.*

When our teacher Sensei Kishi calls out, "Okay, line up," students of all sizes, ages, and races form a straight line and kneel down for a minute of eyes-closed meditation, a ritual transition to a clear, concentrated state of mind. Then class begins.

We start with an extended warm-up, stretching every tight muscle and rotating every joint. Then come *kihon,* or basics, the letters of an alphabet of motion: eight different punches and strikes, eight different kicks, twenty times each, full force. Each repetition is punctuated by a shout, or *kiai,* not so much to terrify a hypothetical enemy as to cleanse and refill the lungs and recharge the muscles with oxygen. (It also makes your voice strong and clear.) Twenty minutes into class, we have already brought several different groups of muscles into vigorous and varied play: arms, back, shoulders, stomach, hips, and thighs.

Now we start linking the "letters" into moving "sentences"—block, punch, and kick combinations that engage all parts of the body in dynamic interplay. As these movement sequences become longer and more complex, the level of exertion gradually increases; each burst of effort is followed by a brief rest period of deep breathing and meditation. This is excellent aerobic exercise, of course, but strength training is going on simultaneously: we do sit-ups and push-ups (yes, women can do them, and they firm muscles that can help to revive sagging breasts), and holding low, bent-kneed stances strengthens the thighs.

On-toes push-ups strengthen feet, legs, arms . . . and can help to revive sagging breasts

This compact total-training plan is a product of ancient intuitive wisdom, yet it gets an A rating from modern science. Richard Birrer, M.D., attending physician at New York's Downstate Medical Center who is specializing in family practice and sports medicine and himself *(Continued on page 460)*

JAY ACKERMAN

Harold Levine, Inc., 530 Seventh Avenue, New York, NY 10018 (212) 391-2255

Hand-loomed tweed by Harold Levine

Vivarin®
keeps you
going

when the
going gets
rough.

Working overtime? Beginning to feel the strain? Take a Vivarin Stimulant Tablet.

Vivarin's active ingredient is caffeine. It's like having two cups of coffee squeezed into one little tablet.

Whether you're studying, driving, or working late, you'll stay alert for hours.

Read label for directions

FITNESS NOW

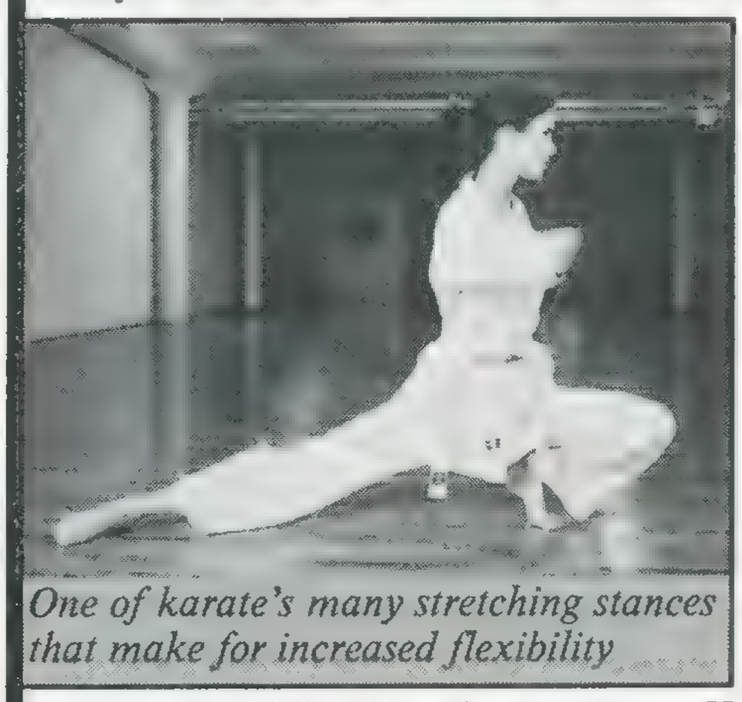
(Continued from page 458)

Benefits of running, dance, assertiveness training, meditation rolled into one

The "block" is a self-defense move, but it also teaches coordination and speed

holds a black belt, told me, "The woman or man trained in karate is an all-around fit person, like a decathlon athlete. She or he combines cardiovascular fitness and total-body fitness with the agility of a ballet dancer." But it is not only the all-in-one training design that makes karate so effective. It is the special quality of discipline. A group energy buoys you and enables you to put forth much more intensity of effort than you would bobbing and bending in calisthenics class, or jogging around the park alone—more, in fact, than you knew you were capable of. And it is this extra effort that pays off, in a resiliency and vitality no other single form of training can match.

Elaine, a lawyer who has been studying karate for a year and a half, lists other rewards: "I came to karate and lost seventeen pounds. [*Note:* According to the *Executive Fitness Newsletter,* for a fit person, karate is one of the top three calorie-burners, along with running and cross-country skiing, when it is performed for extended periods of time.] And it isn't only pounds. It's years. My back and shoulders look so much better, and my arms have a *shape* now! Also, karate really revitalizes the abdominal muscles. And muscle tone, control, and flexibility make a big difference in your sex life."



One of karate's many stretching stances that make for increased flexibility

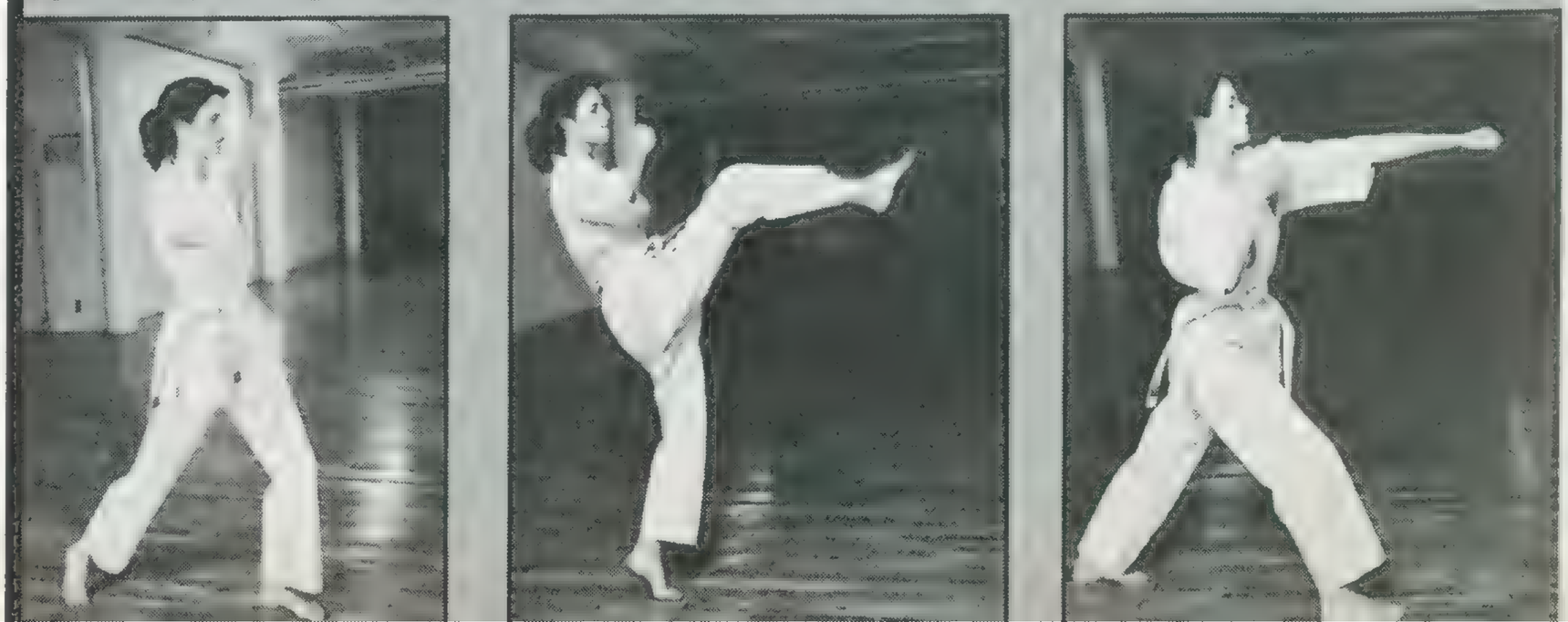
All these benefits could be obtained simply by practicing karate basics, but there's more. Towards the end of class, all the techniques we've practiced come together in *kata,* formal exercises that look like martial dance, and *kumite,* or free-style sparring—the part of karate that worries women most, and probably one of the parts that is best for us. Most of us have never hit anyone since we were little girls; *kumite* allows us to discover, under carefully controlled conditions, that we are neither made of glass nor does our aggression kill. My *dojo* allows more actual contact than most: women can punch men in the stomach or chest and be hit back lightly—an experience that can really help you to make your point in a meeting, as well as to feel confident on the street.

But is it safe? Dr. Birrer has good news. He and his wife, Christina, a bank executive and also a black belt, have co-authored a major medical study of martial-arts injuries. They found that in a well-run *dojo,* serious injuries are extremely rare. Anything worse than an occasional bruise or pulled muscle occurs markedly *less* often than in other active sports, like baseball or skiing. (But your doctor's okay is always a good idea before starting *any* new exercise program.) Since the safety as well as the quality of karate training is so dependent on the caliber of the teacher, however, Dr. Birrer gave the following guidelines for choosing a *dojo.*

Choosing an instructor and school you feel good about is more important than choosing a style of karate. Visit several schools, watch classes, ask questions of both students and teacher. If the teacher is not in superb condition himself, if his *dojo* is dirty, if his students seem intimidated, stay away. Look for a teacher who's kind but firm, whose students share a real *esprit de corps.* Does the teacher demand as much of his female students, in effort and endurance, as he does of the men? Is he protective of women's lighter weight and slighter build in freestyle sparring?

When these conditions are met, the women in my *dojo* agree, karate is the best-kept secret in the fitness world. All of us can say, with Elaine, "It's such a delight to feel good all over—and I love having people tell me how good I look." ▽

Techniques like this kick-and-punch combination—used in freestyle sparring—provide a flexibility/strengthening/aerobic workout, encourage a healthy assertiveness



If you almost had an "accident" in the office last month, you're not alone...

Sometimes I think my period knows when a really busy week is coming up. It picks the week I'm travelling. The week the boss gives me a special rush assignment. The week everything was needed yesterday.

Don't get me wrong -- it's not the end of the world. It's just that one day recently, I could have done without my period.

The phones were ringing like crazy. A few packages and their messengers got lost. And there I was trying to type a report which had 2 hours to make the plane. I kept telling myself I ought to take a break, but something inside me said "5 more minutes." Then, all of a sudden, I remembered my period.

I rushed down the hall to the ladies' room, expecting the worst. I'd had an accident, but only my panties and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. 13 absorbent layers sounds like a lot less chance of an accident. Especially when there are 3 adhesive strips to keep the pad in place.

If you had an accident last month, you need protection you can count on. You owe it to yourself to try beltless Kotex maxi pads. Because accidents shouldn't happen. That's why I switched.

Kotex® maxi and mini pads. Because "accidents" shouldn't happen.

© Kimberly-Clark Corp. 1981

UCE WEBER

UMBERTO

GINOCCHIETTI

VOGUE'S

View

SEPTEMBER '81

A talk with Halston and Adolfo...Ireland's natural style...new fashion names

Edited by June Weir

Where the Establishment shops

Adolfo and Halston know their customers' needs and give them clothes that work

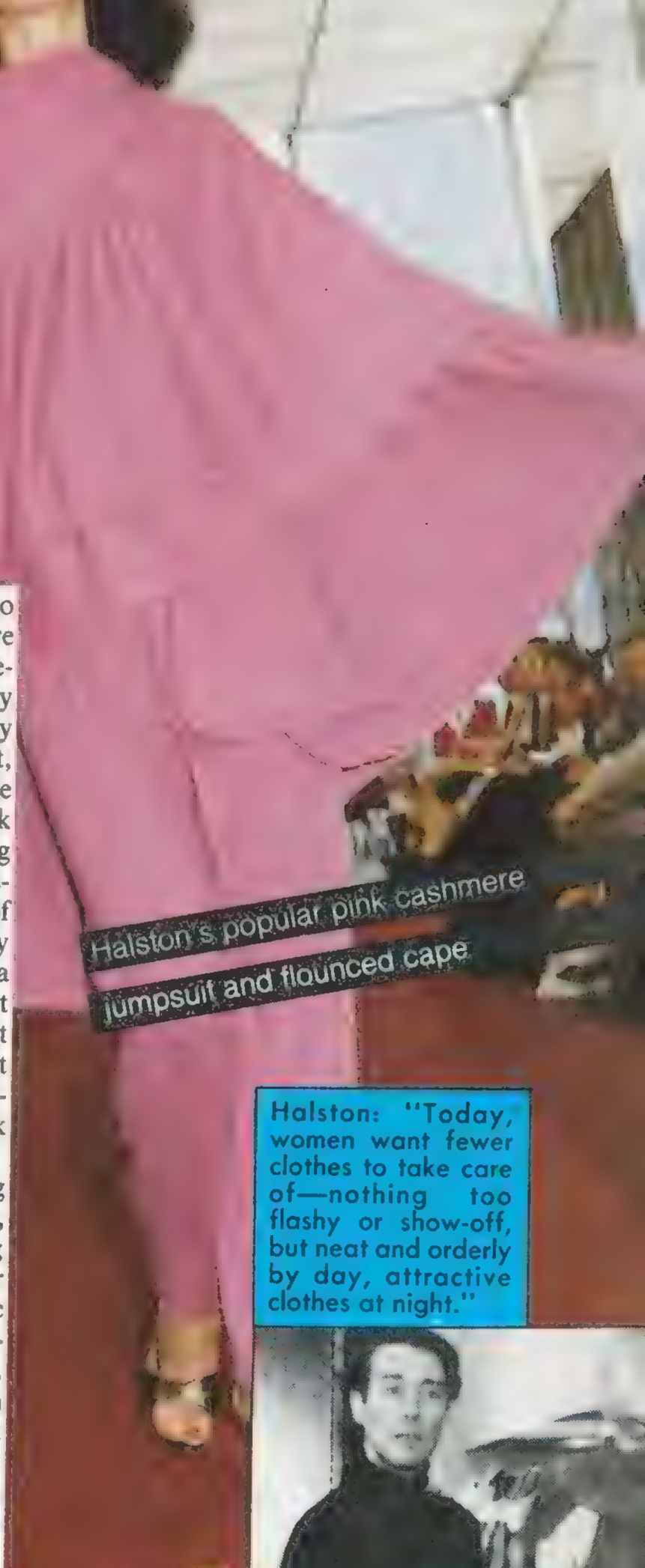
Adolfo's best-selling suit with a matching shawl

Adolfo: "Women who travel want versatile suits with blouses that they can wear day or evening for many different events."

Two American designers who dress the Establishment are Adolfo and Halston. They design clothes that women with power, busy lives, and active demands want. First Lady Nancy Reagan leads Adolfo's customer list, and career women ranging from TV's Jane Pauley to hotel magnate Leona Helmsley look to his small-scaled suits and versatile evening separates as their answers for on-the-go dressing. Halston's top clients move in the worlds of publishing (Kay Graham), advertising (Mary Wells Lawrence), Broadway and films (Liza Minnelli and Lauren Bacall). They expect Halston to have his finger on the pulse of what their varied lives demand. For clothes that work on stage, whether to deliver a speech before publishers or to sing before a New York audience, they count on his expertise.

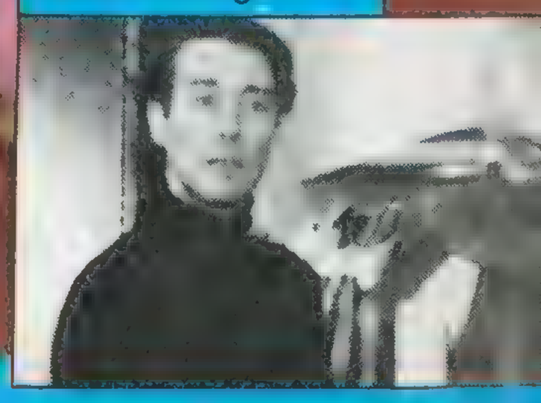
Both designers make a point of studying what their customers need. For instance, Adolfo travels across the country visiting stores and talking with his customers to hear their requests in person. From his Olympic Tower offices, Halston says, "I'm always asking my customers what works for them . . . what's been successful . . . why it was. But I'm just as eager to know when something doesn't work, too."

Based on their personal experience, both Halston and Adolfo realize that most women do not want clothes that overpower them. They've found that most of the husbands of these influential women prefer their wives to look attractive and not be show-off or ultra-chic. *("View" continued on page 469)*



Halston's popular pink cashmere jumpsuit and flounced cape

Halston: "Today, women want fewer clothes to take care of—nothing too flashy or show-off, but neat and orderly by day, attractive clothes at night."



What becomes a Legend most?

© 1981 GLMA

Blackglama®

BLACKGLAMA® IS THE WORLD'S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN

joseph
CHICAGO
BEVERLY HILLS

PURE VIRGIN WOOL

Uniquely
Pendleton®
Town &
Country Clothes®

A classic dash of drama: sophisticated separates in the choicest pure virgin wools. Exclusively ours, of course.
At fine stores. Pendleton Woolen Mills, Portland, OR 97207. Welcome to our world.

PHOTO MICHEL COMTE

MISSONI

43, Rue du Bac - Paris

PURE WOOL

VOGUE'S

View

Establishment fashion

In a fall season that is almost baroque with its decorative shapes, elaborate layerings, and multiple pieces—Adolfo and Halston stand out as no-nonsense, no-gimmick designers. Some critics may fault them for sticking to their familiar signature styles, but most of their customers praise them for understanding that with today's high prices, women are willing to add new pieces but not to outdate clothes they already own. They find vintage Halstons and Adolfos just keep going from season to season. No wonder women collect them!

It's a fascinating fact: Both of these successful designers started their careers as milliners and had many of the world's most glamorous women as customers. They learned firsthand what elegant women wanted to wear. As Halston sees it, "Women used to buy a great many more clothes in the Balenciaga period. Today, they don't even need hats. Most women want fewer clothes to take care of.

"Of course, one reason for this desire to streamline wardrobes is the busy lives most women live today. I've noticed, however, that both businesswomen and women involved in charity work buy suits. But they must be feminine suits, not tough-chic ones. These same women also want pretty tops to go with pants or short skirts. It's all part of women's wanting to look attractive 'above the table,' when they're dining out," says Halston.

Coupled with this desire to streamline wardrobes, Adolfo notes, "Versatility in clothes is the biggest demand I hear from women today. It's the reason for the huge success I'm having with my suits that have two skirts—one in wool, the other in silk to match the blouse. For instance, women, such as Betsy Bloomingdale, who travel from California to New York on a regular basis like the idea of streamlining their packing and building mini-wardrobes around four or five pieces."

Here, some fall best sellers from Adolfo's ready-to-wear collection and Halston's made-to-order group. *("View" continued on page 470)*

Halston's white double-faced wool coat

STANLEY PAPICH

Adolfo's knit and silk tweed suit

Halston's fur lined raincoat

Adolfo's knitted tunic

Adolfo's oversized pea jacket and pants

Halston's red cashmere dress and cape

Adolfo's pleated gold lamé culottes, knit cardigan

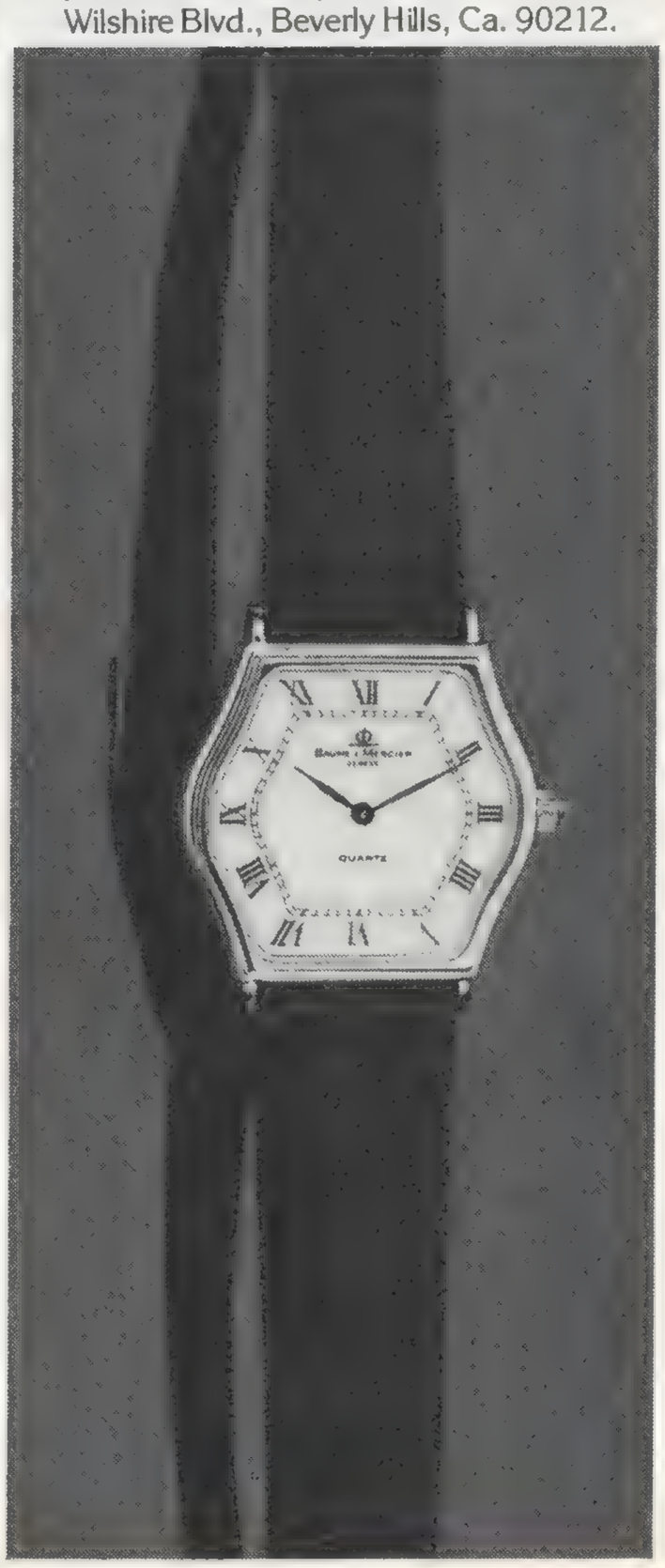
Halston's mirror-beaded top and velvet skirt

BAUME & MERCIER
GENEVE

CURVACIOUS ELEGANCE.

Beautifully unique
is how you describe this
Baume & Mercier ultra-thin,
18K Gold case.
And beautifully accurate
is how you describe its
precise quartz movement.
You'll find this and other
luxurious styles at
America's finest jewelers.

For brochure write Baume & Mercier, Dept. 112, 555 Fifth Ave., NY 10017. Or 9465 Wilshire Blvd., Beverly Hills, Ca. 90212.



Carlos Falchi®

Elaine

In South Florida: Bal Harbour Shops,
Doral Country Club, Doral Beach Hotel
Diplomat Hotel, Mayfair in the Grove,
Omni International.

In Houston: The Galeria.

In Atlantic City: Boardwalk Regency.

©1981 Dragonwyck Designs, Ltd.

From fisherman sweaters to Irish handcrafts, it's a natural—individual—style

Rugged Aran fisherman wool cardigan (above, left) and fragile ivory linen and lace blouse (right) from Cloak of Many Colors

CHRISTOPHE VON HOHENBERG

SEARCH FOR QUALITY

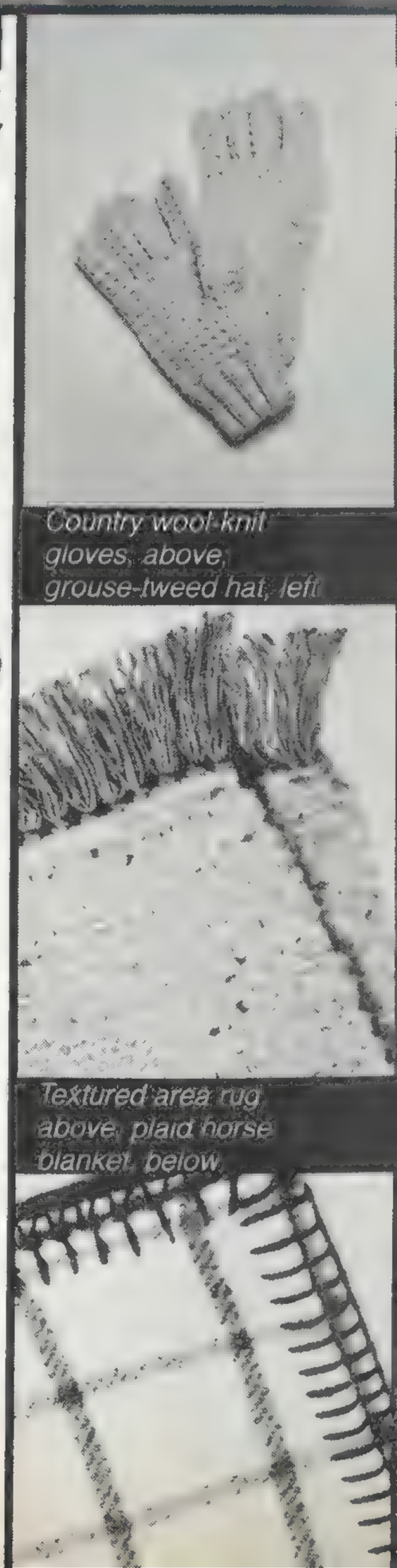
PEDRO BARRIOS

As fall moves ahead this year, a shopper's eye is becoming very aware of clothes that spell a rich mix of ornamentation and decoration—lavish shawls, gleaming metallics, romantic mixes of tweeds, cashmeres, and leathers—often embroidered or patterned. Against this background of luxurious layering comes a refreshingly natural, almost simple, style from Ireland that spells "new classics" such as Aran knitwear (the fisherman sweaters), Donegal tweeds, grouse-shooting hats, and rustic linen blouses.

Count on Bloomingdale's, one New York store with great expertise in shopping the world, to bring back these Irish classics at just the right time. As more and more American customers search for fine quality merchandise, the image of Ireland as a country with a rich heritage of handcrafts has great appeal. From September 23 to October 31, Bloomingdale's brings a taste of Ireland in a promotion to all of their sixteen stores in cities stretching from Boston to Washington. Not only Irish designers—including Paul Costelloe, Michael Mortell, John Rocha, Kate Kelly, and Mary O'Donnell's costumes for Richard Burton's new movie *Tristan and Isolt*—will be featured, but American and European designers —such as Missoni, Perry Ellis, and Calvin Klein—working with Irish fabrics will also be part of the store's "Ireland: That Special Place."

This trend to quality and the desire for natural simplicity are showing up importantly in home furnishings, too. There has been a great demand for young Irish potters and their one-of-a-kind ceramic pieces, as well as for hand-loomed wool rugs and blankets in natural colors. It's all part of the appeal of Irish handcrafts. *("View" continued on page 473)*

SEAN EAGER



Country wool-knit gloves, above, grouse-tweed hat, left

Textured area rug above, plaid horse blanket, below

PERRY ELLIS

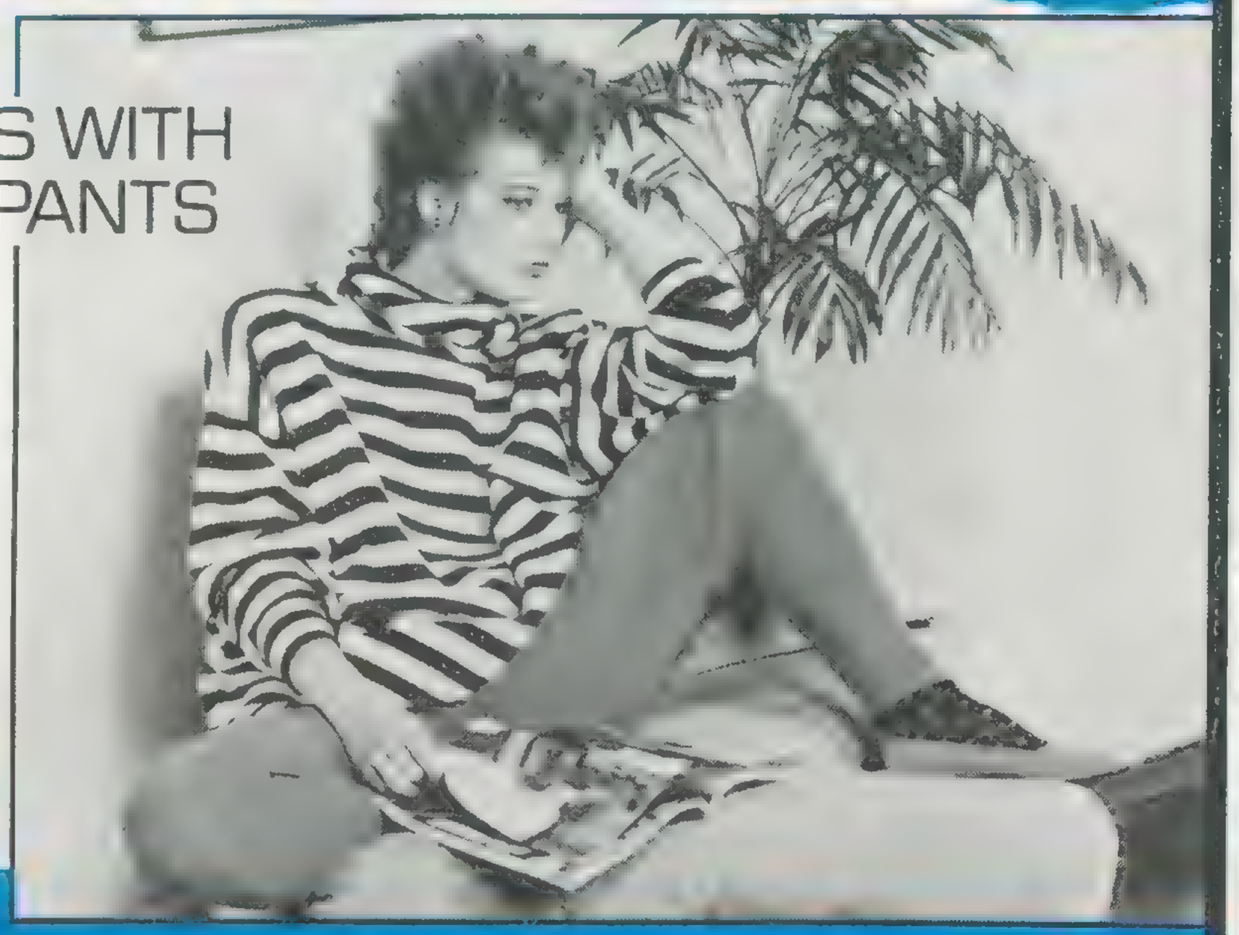
Vive la diffurence!
swakara® broadtail lamb...
the sleek, sophisticated fur with a subtle elegance all its own.
At fine furriers across the country.
Fur origin: Southern Africa

VOGUE'S

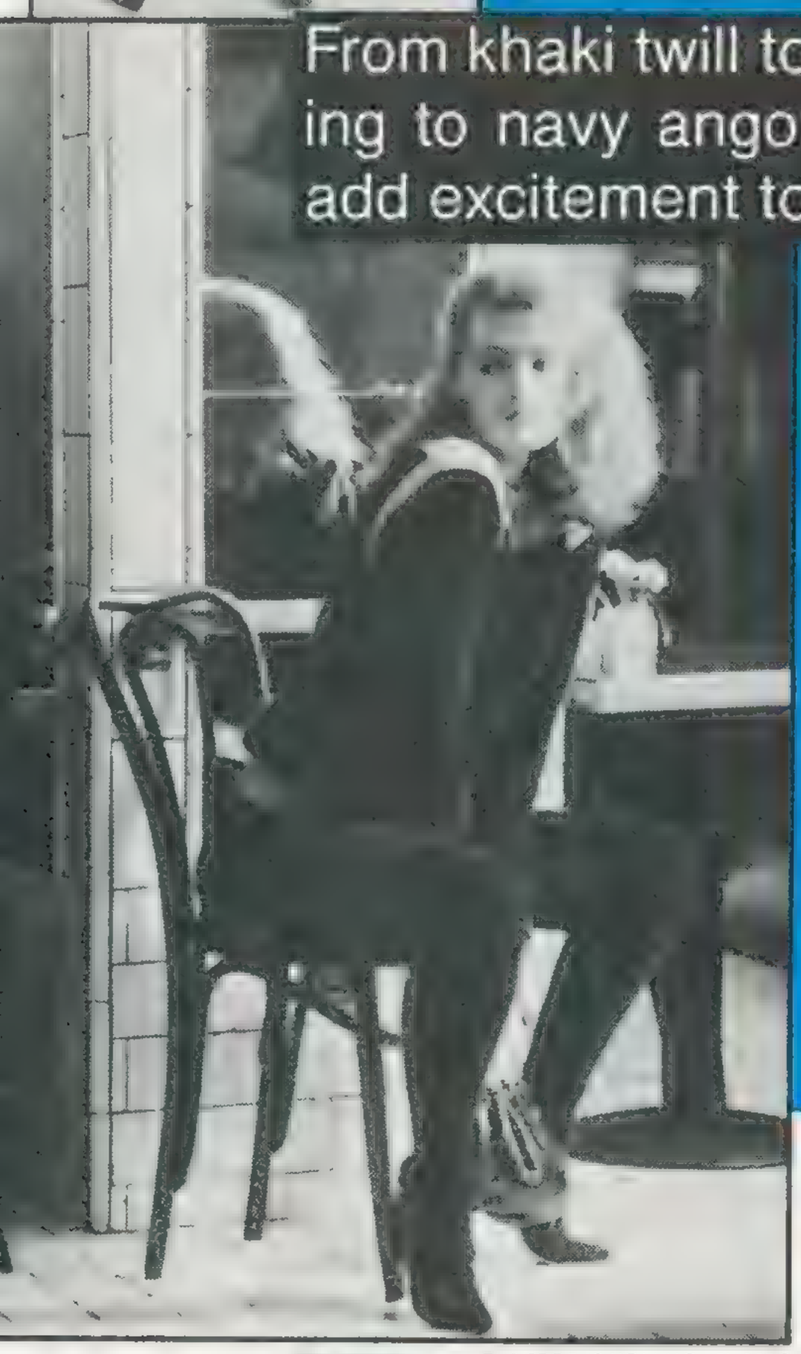
View

NEW WAYS WITH THE NEW PANTS

COURTESY, SCANDANAVIAN SKI SHOP



From khaki twill to gold lamé, red sweatshirting to navy angora: bright young designers add excitement to "sporting" silhouettes



CHRISTOPHE VON HOHENBERG

Jodhpurs to knickers, jogging pants to zoave, there has never been more variety—more inventiveness—in pants shapes than there is now. Unfortunately, many of the new pants—such as the "cross country" styles—look virtually unwearable when hanging on store racks. Some women will take one glance at these funny-looking pants—with their wide hips and skinny elasticized leggings—and dismiss them immediately. But, as designer Van Martin points out, "Active sportswear provides the silhouettes for many of the new pants, so they're functional, comfortable, and flattering; designers just change the fabrics and details." Van does his cross-country pants in khaki twill *(above, right)*, gold lamé, grey flannel, and velvet.

Norma Kamali's cross-country pants—like all of her sweatshirt pieces—epitomize chic, comfortable fashion. "I do these pieces in all colors" (shown, *top, right:* black and white top over red leggings), says Norma, "but I especially like the combination of olive, grey, and black for fall. I'd wear these pants with socks bunched down at the ankle, tucked into dune boots."

Donald Pliner takes the same cross-country style and plays it luxe in soft navy angora with silver Lurex trim *(above, left)*. Still the ease of active sportswear—but a totally different mood. *("View" continued on page 479)*

THE NEWEST LOOK IN SOLID 14 KARAT GOLD *Earrings*

For pierced ears only.
Attractively gift boxed. Shown actual size.

Please send me ____ pairs of earrings.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP

A.	B.	C.	D.	E.	F.	G.
$45	$45	$35	$25	$25	$20	$20

Payment by: ☐ Check
☐ MasterCard
☐ Visa
☐ Diners Club
☐ American Express

Exp. Date ___/___/___

Card No. _____

Signature

STYLE	QTY.	PRICE
NY Tax		
Shipping		2.00
TOTAL		

Allow 2-3 weeks for delivery.
Mail coupon to:

DAVIS BEHAR
578 Fifth Ave. New York, NY 10036

CERRUTI 1881
LIGNE FEMME
PARIS

QUASAR LUX **Ontario**
Paris Showroom—24, rue Royale Paris 8.—296 33 37

CERRUTI 1881
LIGNE FEMME
PARIS

CHARIVARI 2307 Broadway, NY—873-1424
Paris Showroom—24, rue Royale Paris 8.—296 33 37

DONNA KARAN/LOUIS DELL'OLIO
FOR ANNE KLEIN AND CO.

LORETTA BLUM
DALLAS

HENRY'S
WICHITA

RUTH MEYERS
OKLAHOMA CITY

MILES 'N MILES
SACRAMENTO

THE REGIMENT
COLORADO SPRINGS

"Romantics"

Leland Bobbé

Blouses by Anne French

At these fine stores, or write **Anne French**, *1411 Broadway, New York, N.Y. 10018.*

ALA.	Montgomery, Eastdale Gayfers	CONN.	Westport, Brooks Hirsch Inc.	MO.	St. Louis, Stix, Baer & Fuller	TENN.	Knoxville, Miller's, Inc.
ARIZ.	Nogales, Bracker's	FL.	Longwood, Jacobson's	N.J.	Newark, Bamberger's	TX.	Alice, Charles Verde
CAL.	Fontana, Nordstroms		Venice, Three Crowns	N.Y.	Buffalo, Adam, Meldrum & Anderson		Austin, Scarbrough's
	L.A., J.W. Robinson Co.		Miami, Burdine's		New York City, Saks Fifth Avenue		Dallas, Colbert's
	L.A., Broadway		Miami Beach, Joys of Sunny Isle		New York City, Lord & Taylor		Houston & Dallas, Sakowitz
	Oakland, Liberty House	IDAHO,	Boise, Brookovers		Rochester, Sibley, Lindsay & Curr		Houston, Everitt Buelow
	Pacific Grove, Holman's	ILL.	Chicago, 5-7-9 Shops	OHIO.	Columbus, F & R Lazarus		Laredo, The Popular
	San Diego, Guthrie's	IND.	Indianapolis, L.S. Ayers & Co.		Columbus, The Limited		McAllen, The Popular
	San Francisco, Emporium-Capwell	KY.	Lexington, Embry's	OREGON,	Portland, Nordstroms		San Antonio, Frost Brothers
	San Lorenzo, Grodins	MD.	Baltimore, Stewart Co.	PA.	Johnstown, Penn Traffic Co.		Salt Lake City, ZCMI
	San Luis Obispo, Rileys	MASS.	Boston, Jordan Marsh		Pittsburgh, Jos. Horne	UTAH.	Salt Lake City, Castletons
	Santa Barbara, Lou Rose	MI.	Birmingham, Chudiks		Pittsburgh, Gimbels		Richmond, Miller & Rhoads
COL.	Denver, The Denver		Novai, Mason Shops		Reading, Boscov's Dept. Store	VA.	Seattle, The Bon
	Denver, Fashion Bar		Pontiac, Alvins Inc.	TENN.	Kingsport, Finishing Touch	WA.	Seattle, Nordstroms

It's new. It's beige.

More *Lights 100s*

It's more you.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.

NEW FASHION NAMES

ANDRE VAN PIER, ABOVE: "PERSONALLY, I THINK IT'S COMFORT AND CASUAL STYLES THAT ARE PUTTING MY LOOK ACROSS. I LIKE TO SEE WOMEN WITH AN EASY LOOK"

Two newsmaking designers: Andre Van Pier and Izabel Lam

Andre Van Pier, a twenty-four year-old designer, started his own business in New York a year and a half ago. Already, his is a name stores are watching. "American women want comfort," comments Andre. "Although there are lots of designers doing elaborate clothes, I believe in a less complicated style. European women dress in a more stiff and studied way at night. Americans are into fluid, easy pieces. They put more emphasis on casual styles."

Based on this idea, Van Pier launched his collection of slick and clean separates for late day in silk lamé, charmeuse, and velvet. Stores quickly discovered Andre and began selling his metallic tops, pants, and sarong skirts months before the current gold rush. Now, for fall, he is doing a washable leather from Italy in five colors. "It's a first, and we expect it to be a big sensation," he adds, "because it is functional and easy to wear."

Above: Washable leather T-shirt in taupe over ivory silk charmeuse pants; *right,* gold lamé sarong skirt and olive drab suède T-top

Above: Copper ciré slicker over pastel shaded mohair "lining"; black knit kimono shot with Lurex over black and metallic knit camisole, *right.*

Izabel Lam is one of the most talked-about young designers of the moment. Her easy, unstructured, very feminine pieces—Lurex-shot mohair tunics, thin buttery lamb-suède kimonos, "poodle" knit long cardigans—are being snatched up by stores across the country, such as Bergdorf Goodman, Bonwit Teller, and Neiman-Marcus.

"I like very simple, basic T-shapes," says Izabel. "I relate most to textures, colors, different treatments and details. These are the things I see changing from season to season—not shapes. Everything I do has to be easy and comfortable and, hopefully, a bit of fun. I would never do a blazer, for instance. Nor would I do big ball gowns. I don't think you need ruffles or yards and yards of organza to make an entrance at night."

Izabel came to New York in 1972 to study at Parsons School of Design. In 1975, before she even was graduated, she began working as an assistant at Calvin Klein. Six months later, she moved to Geoffrey Beene where, for four years, she was involved in every detail of Beene design. "I learned taste from Mr. Beene," says Izabel, "in every sense—style, finesse, details, quality, colors. It was wonderful experience." Since she left Beene in 1980, Izabel's own collection has evolved into groups of pastel-colored knits and suèdes for day, black and metallic knits and silks for evening. She designs a line of jewelry, too. *("View" continued on page 480)*

JADE ALBERT

IZABEL LAM, THIRTY-FOUR, ABOVE, SAYS: "I LIKE TO SEE WOMEN MAKE CLOTHES THEIR OWN—DO SOMETHING SPECIAL AND INDIVIDUAL WITH THEM. THERE'S A GREAT DIFFERENCE BETWEEN FASHION AND STYLE"

PAUL AMATO

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

The best: designer finds, personal style, new turns...changing ways: the world of big jewels... Chanel revisited: the accessories you want

What's coming? Now, the new Chanel accessories collection: with everything from shoes, quilted bags, belts, and medieval-looking jeweled pendant necklaces to double-faced cashmere sweaters or the cleanest white charmeuse blouse. Some pieces are done in the Chanel manner, some are updated versions of classic Gabrielle Chanel designs; some—like certain jewelry pieces—are being made from original Chanel castings and worked by the same craftsmen that Chanel herself used. Just one standout is the new Chanel moccasin: ungimmicky, with the solid appeal of your favorite penny loafer, in every color from pale-pales to rich browns, in suède, calfskin, lizard, satin, or the subtlest metallics around.

People are talking about . . . changes in the world of "big jewels." More and more, the major international jewelers say they're traveling for sales: to Texas, Los Angeles, Monte Carlo, to South America and countries in the Far and Middle East. People are buying important jewels today and they're wearing—not stashing away—what they buy. Customers are affluent . . . increasingly young . . . and, in effect, their lives are changing the look of "serious" jewelry—to more tailored, gutsier, more versatile and non-fussy pieces: to precious stones, say, that aren't diamond pendants but, instead, carved beads of strong-colored emeralds, rubies, or sapphires. What's selling in the U.S. are the most expensive quartz watches: bigger, flatter hardworkers, not delicate dinner-wear things. This season, you see more matte or brushed gold jewelry—that's more versatile than brightly polished for day, for night . . . more pearls . . . bigger, gutsier neck chokers, not unadorned chains.

"The newest designer-licensee pieces: They're real—polished—dressing. At a price"

Best "buys" this season? More and more, you find them in designer licensee collections: polished, real dressing at a price. Today, "jeans" collections can mean a lot more than blue denim or strictly active sport. You find a total Calvin Klein-style turnout—khaki blouson jacket, navy flannel shirt, khaki culottes—for less than $200 from newly expanded Calvin Klein Jeans; classic, unbeatable Saint Laurent loden-wool trousers and wool gabardine jacket—each piece about $70 at Yves Saint Laurent Jeanswear. . . . In a year of leather and suède dressing, some of the most inventive skins around: From Lisandro Sarasola, a young man and a name to watch. Sarasola's leathers are sequined, Paisleyed, piped in gold, strung with gold, painted, and embroidered; his leather collages make up belts, bags, jackets, some of the most ornamented pieces around. . . . People are talking about Fabrice. It's a Paris shop by that name (26 rue Bonaparte) loaded with costume (and not-so-costumy) jewelry; Fabrice is also the producer of remarkable jewelry pieces, some one-of-a-kinds. Standouts this season: bracelets, chokers of wafer-size disks of plated bronze, copper, gunmetal tones.

The next time you casually tear off one of those small, ubiquitous hangtags from a newly bought garment, you might take a closer look at the tag: designers/manufacturers are using hangtags, these days, not only for wash-or-dry cleaning instructions but also as a charming way of talking directly to their customers. Anne Klein has used tags to explain how to mix their separates' proportions; lingerie-maker Sami sends out care-and-content messages on signed, hand-written gift card-like tags. . . . Personal style: Often, it's simply small, highly individual details—a wonderful primary-color sweatband on a jogger . . . a bandana scarf wrapped like a forehead sweatband . . . red or navy bandana scarves studded with rhinestones and tied at the neck. One woman works her Rolex watch like a major accessory: She wears it loose on her arm like a chain-link bracelet; switches watch faces with seasons. She buys the colored faces individually and, periodically, has them changed by a jeweler: at different times, her watch face is silver, blue, or black.

"Ample": It's a word you hear a lot in fashion conversations, these days; often it's the quality that gives pants, a dress, a skirt a bit more—more style. The way designers are applying it, "ample" this season doesn't mean sloppy; it's the added softness you find in Perry Ellis or Geoffrey Beene pants, a little more ease in a Saint Laurent leather jacket, the controlled, generous scale of a pair of Ralph Lauren's plus fours. (Even when the best pieces are cut big, they're always brought back to the body: a long, amply cut Calvin Klein dress gets anchored at the waist with a wide belt.) Some women are working that sense of ampleness as a quick trick to make a little "more" of some standard, less-expensive clothes: buying a trenchcoat a size larger—for a gutsier look; taking chino pants to a Kenzo-like scale by tightly belting them in—when they're a man's size. —KATHLEEN MADDEN

Photographed at the Hyatt Lake Tahoe. Promotional consideration paid by American Airlines.

Cricketeer Tailored Woman. Because the quality of your clothes should be equal to the quality of your life.

CRICKETEER®
TAILORED WOMAN
1290 Avenue of the Americas, N.Y. 10104 A Division of Phillips Van Heusen Corp.

GIORGIO SANT'ANGELO, PURE AND SIMPLE.

Sant'Angelo melds the classic elegance of the luxuriant Saga Norwegian Fox to the exciting new tones of Champagne and Blush.

THE BON
Seattle, Washington

Goldwaters
Las Vegas, Nevada

MEIER & FRANK
Portland, Oregon

First editions must be considered among the rarest of treasures.

Louis for Women is highly honored to have been chosen by Ermenegildo Zegna of Biella, Italy as one of an extremely select number of stores in this country to present its first collection of clothing for women.

ERMENEGILDO ZEGNA

Louis for Women

Boston, Chestnut Hill, Faneuil Hall

There she is again...
Dalton
We recommend
Woolite
cold water wash

Photograph: Skrebneski

The New Spiegel for Christmas

This season, dazzle 'em. In a smashing new Halston, Bill Tice or Cardin. That's the New Spiegel. Our Christmas Edition brings you designer inspirations, imported gifts, unusual accessories, the latest toys. Over 400 brand new pages. So try holiday shopping without the humbug.

Send $3, applicable to your first purchase, with coupon. Or call Dept. 896 at 800/ 523-3090; in Penn. 800/562-6930, and charge to your credit card.

Spiegel, P.O. Box 6340, Chicago, IL 60680.

☐ I enclose a check or money order to Spiegel for $3. Charge $3 to my ☐ Visa ☐ American Express ☐ MasterCard.

Card number _____ Exp. Date _____

Authorized Signature _____

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Requests received after November 9, 1981 will receive our next major catalog. Offer not good outside U.S.A.

GNNDD7

THE NEW YORK COLLECTIONS 1981

Choose the best of fall fashion at VOGUE stores across the country. Watch for local advertising and call the store in your area for special events planned throughout the month. At many, you can *participate in a Vogue Symposium* that focuses on the needs of American women today: What they are thinking and doing—what counts most in meeting the demands of an active life.

BALLIET'S
Oklahoma City, Oklahoma
Vogue Fall Fashion Presentation
Thursday, September 3
11:30 A.M. Luncheon
Oklahoma City Golf and Country Club

B. FORMAN
Rochester, New York
The Forman Flair Award and
Vogue Fashion Show
The Auxiliary to The Medical Society
of the County of Monroe for the Benefit
of Health Career Scholarships
Tuesday, September 22
10:30 A.M.
Americana Rochester Hotel Ballroom
716-325-1800

FROST BROS.
San Antonio, Texas
Special Events Office
512-226-7131

HIGBEE'S
Cleveland, Ohio
Higbee's Vogue Symposium
Wednesday, September 23
12:00 Noon Luncheon Show
216-579-3332

HUDSON'S
Detroit, Michigan
Hudson's Vogue Symposium
"Where to Begin for Fall '81"
Thursday, September 17
6:30–8:00 P.M.
Hudson's Eastland Store
Fashion Events Office, 313-223-1295

KAUFMANN'S
Pittsburgh, Pennsylvania
Triangle Corner Ltd. 13th Anniversary Salute
Honoring Pittsburgh's Business and
Professional Women Featuring Aimee Blacker,
Recipient of Kaufmann's 1981
Salute to Women in the Fashion Industry Award.
Tuesday, September 22
6:00 P.M. Dinner and Fashion Presentation
Auditorium

The Vogue Symposium Luncheon
Wednesday, September 23
11:30 A.M.
Auditorium
Special Events Department, 412-232-2177

LIBERTY HOUSE
Honolulu, Hawaii
Renaissance, Italy Then and Now
Missoni Fashion Show
Monday, September 14
11:00 A.M. and 5:30 P.M.

The Best of Italy Fashion Show
Featuring a capsule of Krizia
Monday, September 21
11:00 A.M.
Ala Moana Store, Ala Moana Center

I. MAGNIN
Beverly Hills, California
Giorgio Armani Personal Appearance
and Presentation of Fall Collection
For the Benefit of Educational Television KCET
Tuesday, September 22
6:30 P.M. Cocktails, 7:30 P.M. Showing
Special Events Office, 213-387-4111

I. MAGNIN
San Francisco, California
Oscar de la Renta Personal Appearance
and Showing For the Benefit of
the San Francisco Ballet Auxiliary
Monday, September 21
11:30 A.M. Luncheon, 1:00 P.M. Showing
St. Francis Hotel, Grand Ballroom
Genevieve Knowles, 415-362-2100 x2980

NAN DUSKIN
Philadelphia, Pennsylvania
The Best of Fall Fashion
The Friends of Rittenhouse Square
Tuesday, September 8
10:30 A.M., 1:00 P.M. and 3:00 P.M.
The Barclay Hotel
Noreen O'Neill, 215-567-1700

O'NEIL'S
Akron, Ohio
O'Neil's/Vogue Fashion Symposium
Thursday, September 10 and
Friday, September 11
11:00 A.M.
O'Neil's Topaz Room—
Summit Mall and Belden Village
Judy Grattan, 216-374-6252

SAKOWITZ
Dallas, Texas
Sakowitz and Vogue Present
"The New York Collections"
Tuesday, September 1
11:00 A.M.
Sakowitz Fashion Salon at
Sakowitz Village on the Parkway
Fashion Salon, 214-934-8300

SAKOWITZ
Houston, Texas
Sakowitz and Vogue Present
"The New York Collections"
Thursday, August 27
11:00 A.M., 3:00 P.M. and 7:00 P.M.
Sakowitz Post Oak Assembly Room
Sales Promotion Office, 713-759-1111 x510

SAKS-JANDEL
Chevy Chase, Maryland
Koos van den Akker Show
Washington Project for The Arts
Monday, October 5
6:30 P.M.
Art Galleries, 406 Seventh Street
Washington, DC
Gwen Pfanku, 301-652-2250

SWANSON'S
Kansas City, Missouri
Top Cream
Thursday, September 10
11:00 A.M.
Swanson's Tower Level
Marty Newhouse, 816-753-4300 x266

Z.C.M.I.
Salt Lake City, Utah
Z.C.M.I. and VOGUE Present
"Fall 1981 New York Collections"
Salt Lake County Medical Auxiliary
Saturday, September 12
12:30 P.M.
Hotel Utah Grand Ballroom
Special Events Office, 801-321-6296

A fragrant bonus from Parfums Worth. A 2 oz. bottle of Je Reviens Cologne plus a $\frac{1}{8}$ oz. bottle of Je Reviens perfume.

Both for 15.00 at LAZARUS

PARIS ORLANE

YOU CAN EXPERIENCE A DRAMATIC IMPROVEMENT IN YOUR SKIN IN JUST ONE HOUR WITH CREME POINTS VULNERABLES B23

Orlane proved the effectiveness of Crème Points Vulnérables through independent laboratory tests on women of various ages and skin types. Within one hour their skin revealed an impressive increase in moisture content, with a still greater increase after two weeks' regular use.

Even after treatment was discontinued for a week, the effect was still measurable on a significant number of women! Crème Points Vulnérables B23 is formulated with a high concentration of B23 ingredients as a specific moisturizing treatment for particular areas of the face—frown lines, creases on forehead and neck, crowsfeet, and pleating of the upper lip. It is also enriched with the exclusive Orlane B23 Complex to work within the skin, helping to improve its cellular respiration and enhance its natural renewal process.

The result: fresher looking skin, a smoothing out of lines, an easing of that "tired" look.

Other women proved it...now see for yourself the beautiful skin that can be yours with Crème Points Vulnérables B23.

Orlane Crème Points Vulnérables B23. An advantage shared by the world's most beautiful women.

HOW TO FIND WHAT YOU REALLY WANT FROM THE NEW YORK COLLECTIONS—

a complete guide to the season's news

Let's start with the fact that this is a season of differences and options. That fact immediately sets up a challenge: with more available, with more to choose from, you have to be more selective. You have to know—before you go out to shop—what you're looking for and why; you have to find your way to the clothes that do the most. This issue does it for you—by separating out the best of the news—the clothes from the New York collections that have a little more, do a little more . . . the kinds of clothes you really want now. . .

A given: In any season, you set your own priorities. The options in day dressing have never been more varied, but what you want—what you choose—ultimately depends on what you do, and where you do it. If you work in an office in a big city, you have one set of needs; if you work in a smaller city or in a more relaxed atmosphere, the needs change; and if you work outside an office, you may need something altogether different. But for most of us, whatever we do, the demand is there: to be dressed, to present a certain image—a demand we heard echoed in the words of our symposium panelists whom you'll be meeting later in the issue.

This fall, there are a number of ways to achieve that kind of polished look, none of them being as simple—as boring—as a grey flannel suit but all of them—where they're good—sharing a natural ease, a casual attitude and most of them: total-looks-in-pieces—separate pieces in contrasting textures, in toned-in colorings that are designed to go together.

Any discussion of day dressing brings up the question of length . . . and it's a question that's not easy to answer. Merely saying that everything is longer is not saying enough. The next question becomes, longer than what? And you can't simply dismiss the issue. While length is not a Key Fashion Point in that a season's or a designer's reputation does not rise or fall with a hemline, it is an integral part of a season with different options . . . and differing proportions.

What you'll find: a shorter-length skirt . . . shorter meaning a knee-covering length; and this fall, that's an inch to an inch-and-a-half below last year's just-over-the-knee length. At its best, it's a shorter *straight* skirt—narrow, but not tight (to be avoided at all lengths: fat, bulky dirndls—don't let anyone talk you into that kind of fullness in the name of change). Then, there are longer skirts. And longer can mean anything from the top of the calf to the bottom of the calf. The best longer lengths—the longest! The trickiest—those that hit at mid-calf—something to avoid.

But the story is never one of length alone. The real key is proportion. What's important: trying on a skirt with all of its accompanying pieces. For a shorter skirt, that might be a longer-line tunic or jacket. For a longer skirt, it might be a shorter, smaller jacket or one that's longer—both lengths work. You have to get the total picture: these are not pieces to be tried on as isolated units.

Equally important: What happens to legs and feet—proportion starts from the ground up. Whatever you do, you always want texture and color on the leg. Texture in ribbed, knitted, tweedy, or patterned designs and color in the same warm tones as the clothes—wines, cinnamon, loden, graphite, grape. You can add boots; and there are wonderful-looking boots this fall, ankle-length as well as higher—both of which work with shorter skirts and with the longest lengths. Newest look: the lower boot with a shorter skirt. Or, you can go for one of the season's uniquely designed shoes—lower-heeled pumps in metallic or metallic-edged leather. Shoes with the kind of presence that makes a longer-length skirt work . . . easily, and with definite impact.

Any conversation about length this fall applies to pants as well as to skirts. One of the biggest changes everywhere: in the look of pants—a change that brings a number of new options into the picture. The most classic new pants: full-length trousers, pleated on top, straight in the leg, but not tight. Or new pants that have more softness at the top, often gently gathered, then tapering to the ankle. Or, pants that "start" as a proper trouser—pleated, soft-tailored—and "end" as a warm-up—narrowing down the leg, held at the ankle.

Most successful new version: a culotte, or variation thereof. And with culottes—as with everything else—length becomes an added option: culottes that hit anywhere from just over the knee to above the calf to below the calf. The thing to remember about all of them: catch yourself in a rear-view mirror before you walk out of the store. What these pants demand: a good cut, a good fit—it's well worth taking a long, hard look from every angle.

And a word about pants at their most extravagant—the very full, very soft harem pants—they can be charming at home and for evening dressing, but not as part of a finished look for day.

Nothing has been as interesting to watch as the change in suit dressing. The change to a new category of suits—with a strong character and a whole new flexibility. The kind of suit to wear on a day that includes a "big" business lunch or an important school-board meeting. Or a day that moves directly to dinner without an in-between stop. In short, on days that demand more . . . a suit with more. Suits with an ornamental edge, a decorative quality that comes from texture, from color, from unexpected touches. A suit with a small wool jacket embroidered in velvet over a striped taffeta blouse and striped wool skirt; a suit in a beautiful wool plaid with gilt-trimmed velvet lapels or in pearlized pewter leather; or one with a braided velvet jacket over a Paisley silk blouse and cashmere plaid skirt. Any one of these is an investment: you won't wear it every day but on the days when you do need a suit like this it will be worth its weight in gold.

Under any jacket invariably—whatever the suit—a very pretty blouse. Almost always printed or patterned, and in a deeper, richer color. And almost always with some kind of neckline interest: a soft bow, a high ruffle-edged collar, a wing collar, or with a separate tie in a contrasting color and/or fabric. The other under-jacket option: a top that's sweatery in feeling, cut small and close to the body. For all the softness in a jacket (and even more in the shawl or cape or poncho that often replaces a jacket), there is always a sense of line, of narrowness: it's softness tempered by a certain discretion.

A coat with the right component pieces becomes another very attractive alternative in day dressing. A coat with new scale—longer, roomier, with an unmistakable loosening in cut—and in attitude, with an unmistakable dash. It can be fur, leather, fabric, or any combination thereof. More than that: it's a coat that can "hold" a look when it comes with—or you buy it with—connecting pieces. The look . . . of a black cashmere coat over a black cashmere sweater and black leather skirt. Or the sharpest navy gabardine coat over a navy gabardine top and navy trousers; a beige-and-brown tweed coat over a two-piece dress in beige-and-brown challis stripes. Or, taking fur as an example: loden-dyed mink over a loden houndstooth-checked culotte and heathery-striped loden sweater. In every case, the coat becomes the pivotal piece in a total way of dressing. And it becomes an option that works for everyone, everywhere: part of the news—in the variety of weights and textures you'll find this fall.

Another way to get to a day look that's finished, attractive: with a dress—a very different dress, with a new appeal, whether one piece or two. A much softer dress . . . softness that starts with the fabric—suède, challis, cashmere, silk—and with a softer shape: a dolman-sleeve blouse or a slide-y bateau-neck pullover with a softer skirt or culotte. And there's a new one-piece dress—though it's harder to find—designed on softer lines, with control from a waist-defining belt. Adding to the feeling of change in every case: the colorings—deep Burgundies and browns, loden, crimson . . . and the patterns—Paisley and other decorative prints.

What you want for the biggest evening . . . isn't anything ruffled, sequined, beaded. It isn't a yards-wide taffeta skirt or the most elaborate dress—in fact, it isn't any kind of dress. The news at night: pyjama *(Continued on page 492)*

A season of differences...

Throughout the New York col ections, unmistakable d'fferences
From day to night. Even from day to day. It's a season of contrasts,
of options on every level. But in certain clothes—
in the clothes on these fourteen pages—
there's something else. Underlying the news, the changes,
a continuing beat that's instantly recognizable.
A style that's instantly recognizable Easygoing
More casual in attitude. Straightforward.
Unexcessive. Whether in a series of total looks
for day or in a unique, unobvious luxury
that characterizes a different evening dressing.
It's American sty e at its best . . .

POLISH

. . . the secret to the best day dressing this fall. Here, the new turn to suit dressing at **Perry Ellis.** A look that starts with wonderful separate pieces. In interesting textures, toned-in coloring. A sleeveless striped wool Shetland crewneck. Soft houndstooth-checked wool culottes. And the key: his signature-shaped jacket—in loden-dyed mink! Jacket, for Alixandre, about $5500. Henri Bendel; Nan Duskin; Saks-Jandel; I. Magnin, Chicago; Frost Bros.; Herbert's Furs, San Francisco. Sweater, about $160; culottes, about $150. Bloomingdale's; Nan Duskin; Saks-Jandel; Hudson's; Frost Bros.; I. Magnin. Hair, Harry King; makeup, Way Bandy. Accessories, last pages.

HOW TO FIND WHAT YOU REALLY WANT FROM THE NEW YORK COLLECTIONS—

(Continued from page 489) dressing and a new blouse-and-skirt dressing. All the luxury, all the ornamentation is there, but it's approached differently. And it all starts with fabric: fabric with special effects built right in—metallic prints in black with gold, in color with gold, gold lamé appliqués on silk chiffon, quilted metallic leather, hammered satin, embroidered moiré, lace, gold lace. Fabrics that reach a new level of adornment . . . and give you a new level of pyjama dressing: beautiful pants—all softer, full with a series of unique tops—small quilted jackets, narrow-on-the-body wrap tops, spectacular blouses with dolman or pleated sleeves.

The other direction at night: new blouses and skirts—the shapes are "simple," familiar. A skirt that's soft but narrow-falling and ankle-long, with a beautiful soft top. It's the fabrics—the textures—that transform what you see: silk panne velvet edged with gold braid, a contrast of gilded Paisley prints—silk chiffon with silk taffeta—or a very delicate gilded lace with touches of the tiniest Paisley print.

What you want instead of a "little black dress"... what you want on evenings that are smaller, less formal: drinks and dinner, the theater, a concert. For that kind of evening, charming uncomplicated clothes that are dressed without being dressed up; clothes that maintain a certain casual ease. A narrow cardigan in velvet over velvet cropped pants and a silk charmeuse pullover . . . or a soft mohair sweater and matching skirt . . . a small-jacketed suit in polished black leather . . . a gold-printed blouse and suède pants in wine . . . "warm-ups" in shiny black charmeuse with a black turtleneck under a wonderful fur-lined leather coat (the way leather appears—again and again—in this kind of evening dressing is indicative of the way leather appears this season—as a decisive factor in almost every category of dressing). With any of these options, you feel you've made a change from day, but you haven't changed the style—it's still easy, relaxed.

What you want in a sweater: the unexpected. It's not a year for plain crewneck pullovers any more than it's a year for uniform flannel suits. A sweater has to be interesting to catch your eye; it has to have more—a gutsy bold pattern in a gutsy knit . . . as a cardigan or longer turtleneck; a hooded, hand-knit sweater with a contrasting knitted texture on the sleeves; a pullover threaded with gold and color; an oversized peplumed angora pullover in bright, bright red.

In accessories . . . you want everything! It's a very good year across the board and good accessories are always irresistible. In bags for day, for instance: the richest, most luxurious leathers, in the richest real-leather colors: chestnuts, auburns, luggage-browns, deep wine-reds. And the shapes are a pleasure to handle: smaller, manageable envelopes, neatly organized portfolios, a softer shoulderbag.

The single most pervasive theme this fall: the metallic one. In belts, in bags, in shoes, in makeup, in scarves, in all fabrics: there isn't anything that, at one point or another, doesn't appear in a metallic texture or at least touched with metallic shine. It isn't something that happened overnight: it's a theme we've been following in these pages since June. With the perspective of September, certain things stand out. The first: For day—it's bronze; bronze as a replacement for gold . . . a deep, warm bronze that's the perfect, the most "neutral" accessory color. And at night, a deep burnished gold—a gold that mixes beautifully with black. What we've been saying since the beginning—and it's worth repeating again—go easy . . . a little at a time is all you need.

Beyond the metallic influence, there are enriched textures at every turn. The way ornamental textures are used, the way richer colorings are used, and the ways in which they are constantly contrasted and played one against the other are the outstanding features of the season. Many of the most appealing new looks are not "new" in the sense of a revolutionary change in shape. A softer cardigan jacket is a softer cardigan jacket. But as soon as that jacket is in metallic leather or in suède with metallic edges or in embroidered velvet, it becomes something very different. Texture has become inseparable from design at every level.

In makeup, texture has the same enriching effect . . . and a new subtlety. The newest textures—metallic, burnished, buffed, satin-finished—are all light, light, light. And it's this lightness of texture that enables you to wear deep, striking color without looking "made up." The other key to makeup this fall: flexibility. The colors themselves—khakis, burnished earth tones, intriguing new pinks and lacquer-y oranges—work well with one another, work on different areas of the face, work day to night with all the clothes you're wearing.

The delight at the end of the day—in a new at-home dressing. Very pretty clothes from the world of lingerie dressing, or from unexpected sources. Wherever they appear, they signal instant pleasure: an oversized jersey turtleneck over warm-up pants in jersey . . . a pure, perfect black cotton lisle pullover with warm-ups to match . . . a beautiful shirt tunic in white jacquard silk—loose, drop-sleeved—to slide over matching silk pull-on pants . . . the classic kimono in navy merino wool (and navy is the season's "sneakiest" color—in a coat, in an earring, in a robe—it looks terrific, however, whenever you see it!) over a white charmeuse tunic and pull-on pants in navy wool or in navy moiré.

What you don't find in any season is as revealing as what you do find. This season, you can waste time and energy looking for what doesn't exist—if you look, for example, for that "little black dress" or for a big one . . . or if you insist on the most basic of pieces. It's a different kind of season. The options are different . . . and so are the delights. But it isn't all velvet and glitter—not by a long shot. What is never lost in the best American clothes: a certain ease, a casual dash. Clothes that allow a woman to look finished, attractive in a way that's clean, straightforward, a little bit racier, and sharper. No one is about to give that up: those qualities define American style this fall, any fall, any season. And the kinds of clothes that symbolize that style start on the following page . . . kicking off an issue that's your best guide to shopping, buying, and wearing what's best in the New York collections . . .

FINISH

. . . as in a finished look. It's something you expect from clothes and from makeup. And this fall, the same words apply to both. The same emphasis on texture. The same delight in a new metallic shine.
The way they come together best, *right*—the lightest textures in makeup, with the subtlest shimmer to gently lift color.
The effect: unexcessive, pretty . . . finished.
The makeup from Estée Lauder's new Country Market colors: Willowood pressed eyelid shadow, Golden Wheat as highlighter; Lip Bronze over Sweet Melon on the mouth; Peach Glow Color Wash with Cranberry Glass Tender blusher.
Makeup done by Joey Mills; hair, Sean Hoskins for Garren at The Plaza; earrings Marieluisa Stern for Stigi.
Another—a full-length—look at the fur, page 498. Details, last pages.

LUXURY...

. . . the most modern least obvious way: a luxury that comes from rich, unexpected textures transforming even the simplest shapes . . . a luxury in **Geoffrey Beene's** evening dressing. *Above,* his soft blouse in Burgundy silk/viscose panne velvet (Lafitte) with midnight velvet sleeves, belted over a wide-hemmed skirt, bordered in brushed mohair/wool (Garrigue) . . . and gold braid! About $3710. Bergdorf Goodman; Nan Duskin; Claire Dratch, Bethesda MD; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus. Hair, John Sahag; makeup, Way Bandy. More stores, last pages.

King

LINE...

. . . a softer line, a new proportion for day. Perfect example—
the unmatching suit from **Calvin Klein,** this page, with more
of a difference in the warm texture/color mix. His jacket—shorter,
cozier, rose wool fleece piped in brown leather . . . wrapped
over a longer, fuller wool serape skirt in rose/crimson stripes.
Jacket, about $350; skirt, about $220. Lord & Taylor;
Nan Duskin; Kaufmann's; Saks-Jandel; Frost Bros.; I. Magnin.
Hair, Harry King; makeup, Way Bandy. Fashion accessories,
men's clothes, additional stores, next to last pages of this issue.

THE NEW YORK COLLECTIONS The difference...in a word

ALL-OUT...

in a season of ornamental evenings, ornamental pyjamas—the ultimate from **Geoffrey Beene,** *above.* It starts with the fabric: multicolor metallic print, edged in lace. And the soft but always narrow line: in a dolman-sleeve blouse and full gathered pants that taper on the leg. About $2590. October at Saks Fifth Avenue; Nan Duskin; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus. Hair, John Sahag; makeup, Way Bandy.

COOL...

the clean, narrow line of a perfect day suit from **John Anthony**, *this page.* The news: in the contrast of textures—a longer sage wool/nylon/mohair jacket, over a bow-tied taffeta blouse and pinstriped wool trousers in sage. Very together in a very unobtrusive way. Suit, about $800. Lord & Taylor; Lillie Rubin-South & West; Kanes, Chicago; Frost Bros. Hair, Sean Hoskins for Garren at The Plaza; makeup, Joey Mills. Details, men's clothes, see last pages, this issue.

King

SCALE...

the key to coat dressing this fall. A bigger scale—and longer, roomier coats—in fur, in fabric, in leather, in everything. And the coat as the pivotal piece in a total way of dressing.
Left, a sensational longer overcoat in natural fisher from **Perry Ellis for Alixandre** with a perfect sweater and pants—his small cable crewneck; soft tweed trousers.
Coat, about $39,000.
Henri Bendel; Saks-Jandel; I. Magnin, Chicago; Frost Bros.
Hair, Sean Hoskins for Garren at The Plaza; makeup, Joey Mills.

TEXTURE...

the key to suit dressing now. At its best, interesting new pieces in contrasting textures for a different kind of finish, a different proportion.
Right, **Perry Ellis'** now-classic pinched-sleeve jacket in striped wool tweed over his new bicolor Shetland pullover and wide-wale cotton corduroy culottes to mid-calf.
Jacket, about $300; culottes, about $110; sweater, about $160.
Bergdorf Goodman; B. Forman; Higbee's; Harzfeld's; Balliet's; Lou Lattimore. Hair, Harry King; makeup, Vincent Nasso.
Details, additional stores, men's clothes, next to last pages.

King

NARROWER...

a narrowness that defines a different kind of evening dressing—luxurious and very understated—evening dressing at **Geoffrey Beene**. *This page,* the narrowest dress—straight-falling, elongated, held low on the waist. In one of his unique mix-of-texture"fabrics": cream-and-gold lace with pale-celadon quilted silk, touches of Paisley. About $1980. Altman's; Sandy Austin, Lafayette LA; Marshall Field's; Swanson's on the Plaza; Sakowitz; I. Magnin. Hair, John Sahag; makeup, Way Bandy. Additional stores, next to last pages.

SOFTER...

and with the turn to softness in day dressing, the option of a new two-piece dress—one that combines separates ease with a certain sophistication and polish, all in a gentler mood. *Opposite:* **Oscar de la Renta's** striped wool dress: the soft-blouse top—pinched at the sleeve, scarf-tied—and a longer, softer dirndl skirt in contrasting stripes. About $596. Martha; B. Forman; O'Neil's, Akron OH; Marshall Field's; Balliet's; Neiman-Marcus. Hair, Harry King; makeup, Ariella. Details, men's clothes, last pages.

THE NEW YORK COLLECTIONS The difference...in a word

King

CASUAL...

in a context of softer, more ornamental dressing, it's a word—an attitude—that still prevails. *Left*, in **Calvin Klein's** new roomier-scaled dress for day: sage-green suède held by a wide burnished copper belt. About $1200. Bloomingdale's; Garfinckel's; Hudson's; Sakowitz; Joseph Magnin. Hair, Harry King; makeup, Vincent Nasso.

UNIQUE...

the sense of ornamentation, the style that comes from the play of textures at **Geoffrey Beene.** *Opposite*, another remarkable pyjama—soft, yet narrow, pared-down in design. The 3/4 coat in hammered silver silk/wool satin (Abraham) reversing to printed navy silk jacquard over a long tunic and tapering-on-the-leg pants in print. About $4600. Saks Fifth Avenue; Nan Duskin; Sara Fredericks, Palm Beach; Swanson's on the Plaza; Frost Bros.; I. Magnin. Hair, John Sahag; makeup, Way Bandy. Details, more stores, men's clothes, last pages.

K ng

THE NEW YORK COLLECTIONS
The difference...in a word

SOMETHING NEW IS HAPPENING TO SUITS...

It's the most interesting change of the year!

One look, and it's clear: this is a whole new level of suit dressing—softer, more decorative... distinctive! Definitely not meant for "hacking around." These suits are for days when something special is happening. And for days when going directly on to dinner is part of the plan. What does it: they all have "something extra"...in fabric, texture, ornamental touches. And while the look is always "standout," it's easy to handle ...never overdone. On these eight pages, the best...

*Sum-up of the news: the **Nipon** suit, opposite. The shape is small, controlled—cropped pants, a body-close jacket. Part of the appeal: the pretty shoulders, the strong color and pattern. And a ruffled Burgundy silk jacquard blouse you don't see. Albert Nipon Collectibles. Jacket about $338. Pants about $258. Blouse about $250. Bloomingdale's; Kaufmann's; Balliet's; The Carriage Shop, Dallas; May D&F; Joseph Magnin. Man's watch, Tiffany.*

***John Anthony's** suit, this page, with its full, petal-collared wrap jacket and narrow, to-the-knee skirt—has a different proportion, a different personality . . . but the same kind of impact in the snap and polish of the pearlized pewter leather. About $1195. Bergdorf Goodman; Nan Duskin; Claire Dratch, Bethesda MD; Montaldo's. Linens by Pratesi, NYC. This page: Hair and makeup, Rick Gillette. Opposite page: Hair, Howard Fugler; makeup, Joey Mills. Fashion details, accessories, next to last pages of this issue.*

Andrea Blanch

THE NEW YORK COLLECTIONS

Part of the delight—

THE NEW YORK COLLECTIONS SOMETHING NEW IS HAPPENING TO SUITS

under these "dressed," pulled-together looks: real sportswear ease

*What comes with this **Bill Blass** suit, opposite—one of the most attractive looks of the year—a heightened sense of being up to any occasion. Part of it's the color, the unexpected collar, the gilded green-velvet lapels . . . the fact that it fills a wardrobe need that hasn't been met till now! Suit, wool; blouse, silk with cotton piqué collar. About $1880. Martha; Nan Duskin; Saks-Jandel; Halle's; Balliet's; Frost Bros. The sheared beaver throw, Revillon at Saks Fifth Avenue.*

Unmistakably ***Oscar de la Renta***, above, his wool-and-velveteen embroidered jacket—small, curved . . . movable. Here, the ornamental effect is keyed down with an easy striped wool skirt, a soft taffeta blouse of another stripe. Jacket, of Anglo Merino extra-fine wool. Suit (including belt), about $1990. Saks Fifth Avenue; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Frost Bros.; I. Magnin. Linens by Pratesi, NYC. These two pages: hair, Howard Fugler; makeup, Joey Mills. Fashion details, additional stores, next to last pages of this issue.

Gloria Sachs' *suits have always had a gentler, more romantic turn, an emphasis on texture. Now she takes the feeling one step further, this page, with a braided velvet—slightly longer—jacket; a Paisley silk blouse, an extravagant plaid cashmere skirt . . . all done in sophisticated black-and-brown. Jacket about $330; blouse about $240; skirt about $270. Lord & Taylor; Montaldo's; L.S. Ayres; Harzfeld's; ZCMI; I. Magnin.*

Andrea Blanch

*From **Adele Simpson,** below, a short shaped cognac suéde jacket with frog closings, over teal tweed culottes, a simple collar-band shirt in teal/cinnamon checked flannel. The effect—uncluttered, modern, very appealing. And it does everything a "grey flannel suit" could do, and more. Much, much more. All the pieces—jacket, culottes, and blouse—about $950. Available at Elizabeth Arden Salons; Rich's; Jacobson's; Marshall Field's; Balliet's; Neiman-Marcus.*

*For the times you want to look spectacular in a subtle, low-key way. Above right, **Mary McFadden's** small quilted silk jacket over pink-and-pewter plaid pants. And—when the jacket comes off—a beautiful pewter silk blouse. Jacket, about $1080; wool pants, about $840; blouse (Canepa silk), about $730. Martha; Frost Bros.; Neusteter's; Giorgio, Beverly Hills. To order at Balliet's. These two pages: hair, John Sahag; makeup, Ariella. Details, additional stores, last pages.*

What sets these suits apart, what the looks pivot on—the mix of rich textures

Even at its most tailored . . . there's

It's called "having it both ways." This page, a longer, blazer-y jacket, tailored trousers, simple T-shirt—more classic, sharper-edged . . . in completely bronze-glittered loden green! By ***Donna Karan and Louis Dell'Olio for Anne Klein & Co.*** *Jacket, about $440; trousers, about $290; T-shirt, about $280. Macy's, Herald Square; Kaufmann's; Higbee's; Hudson's; Balliet's; Sakowitz. Tanuki blanket Revillon at Saks Fifth Avenue. Hair, Howard Fugler; makeup, Joey Mills. Additional stores, last pages.*

With a suit like this, the flexibility's built-in! Opposite: ***Kasper's*** *honey velveteen shirt-jacket and grey flannel mid-calf skirt—held at the waist by a smashing (we added it) belt—makes a terrific "dress" for restaurant/theater evenings. To gear the look for day: just slip on the Paisley silk blouse that comes with the suit, switch to a less ornamental belt or wear the jacket open. Kasper for Joan Leslie. About $510. Available at Bergdorf Goodman; Saks-Jandel; Lillie Rubin-South & West; Higbee's; Balliet's. Wool skirt fabric, Burlington Ms. Hair and makeup, Rick Gillette. For additional information, details, see next to last pages, this issue.*

always something soft,

something unexpected

THE NEW YORK COLLECTIONS SOMETHING NEW IS HAPPENING TO SUITS

Give

fashion/ fitness/h

EDITED BY LORRAINE DAVIS

For the second year, a chance to share in the thinking of women from cities all across the country—women invited to participate in a special three-day Vogue symposium. On their minds: concerns and interests that are on all of our minds. Because what was instantly apparent from the start—despite differences of place and age and family background, differences in career and community involvements—there are certain clear-cut similarities. The demands, the priorities are the same for all of us today: what counts counts, no matter where you live, no matter what you do. What's also true at every level: in those demands and in the search for answers that they generate, there are continuing shifts of emphasis.

What's important for everyone now: finding clothes that are both appropriate and a little "more"; finding the time to do more and finding the even harder-to-find time for oneself; finding a way to maintain a healthy balance between a job life and a home life; finding a way to maintain a level of fitness that makes all of the above possible; finding the kind of expert help that makes it all a little easier. To that end, we invited four top experts—in the fields of health and fitness, hair and makeup—to join the discussion.

The most important discovery: just how much there is to be learned, how much there is to be gained from listening to one another, listening woman-to-woman . . . it's a conversation, a very real give-and-take that begins on these six pages . . .

What you want from clothes now: the new image

"I am demanding more from my clothes than ever before." . . . "Fashion today is really a strong form of self-expression." . . . "I want to be me, instead of just my husband's wife." . . . "The look I want is classic as against the trendy." . . . Responsibilities and commitments varied, but these American women agreed on a change in their self-image, on a need for clothes that might be worn from a community board meeting to a business luncheon, at a government hearing and right on to a cocktail reception. They want clothes that are feminine and pleasurable without being extravagant or conspicuous. "I would not be comfortable in an extreme look, nor would I feel that I was projecting the competency, the ability, or the leadership qualities I need for my life." More examples of their thinking:

Kathy McKenna, Philadelphia, Pennsylvania *(Mrs. William E. McKenna), is the newly appointed director of the Philadelphia Art Commission, which is an approval board for public property and public funds. She volunteers in support of the performing arts and is chairman of the art show to benefit the Moss Rehabilitation Hospital. Kathy has worked in city politics and was administrative assistant to Philadelphia City Councilman John B. Kelly, Jr., for ten years. She is a widow.*

Today, we look at the total picture. I don't think it's any more the dress she's wearing—it's the whole thing. I think, too, that if it ever was okay to be a badly turned-out individual, it no longer is. While we no longer have to comport ourselves as everyone around us does, and we're no longer cookie-cutter women, the total well-polished picture is necessary to function in the milieu that you've chosen for your life. I don't think it's anything to be ashamed of that you're indeed a well-dressed person, who at one time or other has thought this whole thing out.

Marie Inniss, Detroit, Michigan *(Mrs. Charles Inniss), is a lawyer specializing in health care law and works on behalf of her firm with several hospitals in the Detroit area. She loves to read (her "great escape"); she is trying to become a jogger. Marie is married to a doctor and they have two children; many of her activities center around things to do with the children.*

I lead a very fragmented life; but I like it that way. I don't really want something that I'm going to wear all day long because I dress, I think, to create my image of whatever I am at that moment.

I'm an attorney, and I think it's important that I project an image that I know what I'm doing and I know what I'm about. In the business field, it's important for a woman to be able to say not only with her words but her presence, "I can handle your affairs." I want something that's very tailored, looks organized, looks efficient. As a woman and as a black woman, I have a double reason why I have to be very together visually when I walk into a client's office. I need to dress that way, but I still don't want to look like a man.

When I leave work, I want to take those business clothes off. I want to come out of that image, and I want to put on something in which I can do whatever I'm going to do with my children—whether it's jeans or a big skirt with a belt that wraps around.

Now that I am wearing the more conservative clothes during the day, I choose clothes for evening that I probably never would have worn before . . . I would have thought they were just too wild, too dramatic. Now, when I go out at night, I want to look like a real woman.

Penelope Whyte Bianchi, Pasadena, California *(Mrs. Adam Bianchi II), is an interior decorator who was graduated from the University of Southern California. Very civic minded, she is a volunteer tutor in local schools, does hospital volunteer work and counseling, and donates her home each year to the Symphony House Tour. She loves tennis. Penny is married, has one daughter and two stepdaughters.*

---

14 WOMEN...
4 EXPERTS...

AND Take on looks, work/family, ealth—all your key concerns

THE WOMEN
Akron, Ohio: Patricia Graves
Cleveland, Ohio: Toddy McMonagle
Dallas, Texas: Beverly Gandy
Detroit, Michigan: Marie Inniss
Houston, Texas: Jane Cowles
Mexico City, Mexico: Blanca Eva Gonzalez
Mission Hills, Kansas: Connie Wodlinger
Oklahoma City, Oklahoma: Virginia Austin
Pasadena, CA: Penelope Whyte Bianchi
Philadelphia, Pennsylvania: Kathy McKenna
Rochester, New York: Dancy Duffus
Salt Lake City, Utah: Raye Ringholz
San Francisco, California: Lita Vietor
Washington, DC: Jane Long

THE EXPERTS
Makeup artist: Pablo Manzoni
Exercise consultant: Lydia Bach
Hairdresser: Kenneth Battelle
Plastic surgeon: V. Michael Hogan, M.D.

What clothes are appropriate depends on what kind of community work you're in, too. I tutor kids, and kids really respond to fashion. In a setting like that, interesting clothes give you more credibility than if you were to wear something very, very conservative with your glasses on—then the kids might fall asleep while you were trying to help them.

Jane Long, Bethesda, Maryland *(Mrs. William Long), plays the piano and sings and is the chairman of the National Symphony Young People's Concerts. She is also vice president of the Women's Committee for the National Symphony and hostess chairman of the Decorator's Showhouse, the annual fund-raising event. She has lived in Massachusetts, California, and now near Washington, DC. Mrs. Long is married to an attorney and is a mother.*

I have six children who wear jeans, T-shirts—I'm sick of them; and I would be very uncomfortable in them. I think if you're uncomfortable about what you wear, it just doesn't work; but if you're comfortable, then you carry it off, whatever the clothes may be, whether it be your tailored basic look or your big costume for the year or your fling. I think obviously all of us have to be very practical, but you can be practical just so long and then you want to be slightly extravagant about some things.

Jane Cowles, Ph.D., Houston, Texas *has written a book, "Informed Consent" (Coward, McCann, Geoghehan), dealing with options in breast surgery. She is from Idaho and came to Houston to work at a cancer-research foundation. Now she has her own foundation, Cancer Resources and Research Foundation, of which she is chairman. She is single.*

Being involved with the medical world, which is predominantly male, and involved in a serious subject, cancer, which is usually very depressing, I find that I want to dress somewhat conservatively but what I want to put across to my patients and to the people around me is total aliveness; and in the clothes I choose and the things I put together I try to make a surprise for myself.

You see a lot of other women in the medical world who come in dressed very, very conservatively; that to me is more distracting than dressing for femininity. So I try to express my femininity. When I'm in the hospital, I love wearing high heels; it's a wonderful look.

Sometimes I do wear a white lab coat; and then it's more important for me to make sure that I have something bright under it, so other people can see there's a human being under that white coat, one who cares about what they are and what they're trying to communicate.

More looks in less time: the new flexibility

Our panelists said they looked for clothes that though they might cost more would do more; adaptability is the answer to inflation. "Clothes must be *(Continued)*

(Continued) **flexible because prices are going through the roof." . . . And, with less time in their busy lives for shopping, the women want more service from stores. They would be willing to pay for time-saving help in assembling a wardrobe. "I want to look well turned out but I am not looking to make a statement about my life through clothes." . . . "I don't think that anything that presents itself well was ever an accident." . . . Shopping, to many, seemed too exhausting. "We all know we're paying for things and we're paying dearly, but make it a little more pleasurable." They want help in putting together the pieces. Some ideas:**

Give and Take

the women say...

Beverly Gandy, Dallas, Texas *(Mrs. Dean Gandy), vice president of the Community Relations Group of the Dallas Chamber of Commerce and the first woman officer in their history, has done several news/interview TV shows. She is active in community and women's organizations, received a "Women Helping Women" award. She is on the board of directors of the Metropolitan YWCA, vice president of Charter 100. She is a past board member of the Executive Women of Dallas and now on the Board of Directors of the Public Relations Society of America and the Volunteer Center of Dallas and on the Board of Governors of the Plaza Athletic Club. Raised in Oregon, Beverly is married to a judge, and has two daughters.*

In the past seven years, I've seen a real pendulum swing from thinking that anything that you would wear to lunch was all right to work in to some women's deciding that tailored was the way to go, with everyone in a little beige suit and a blue blouse. Now, I find that women still want a tailored, efficient look; but they want something softening, in the blouse or the cut of the suit. Time is my most important commodity, and I don't want clothes that I have to put an enormous amount of care into. I don't want to have something that has to go to the perfect dry cleaner; I may be out of town and need it quickly, so I like washable things.

Ten years ago, before I started to work, my wardrobe consisted of pants and long dresses. That's all I had. Now I have separates, things that will take me through the day and into the night.

Patricia Graves, Akron, Ohio, *a member of the Junior League and the Arts Council for the Akron Art Museum, is on the Women's Board of Children's Hospital and on the Board of Governors for the World Series of Golf for the Children's Hospital. Patricia (Mrs. J. Harvey Graves) is the mother of three teenagers and travels extensively with her husband, who works in the wholesale lumber business.*

I think in every woman there is a little bit of a little girl who feels she still likes surprises; I like to open Vogue and see all these gorgeous, lovely exciting things. I start out with my husband and not know where we'll end up; one time we walked barefoot across bamboo logs in a quag in Bangkok to look at a sawmill. Now, how do you dress for that? I don't know.

When I read the articles about women who are reaching the same age I am and not on the shelf, I think: You still have a long way to go; Vogue says you aren't ready to be shot or kept in the closet. There are clothes that will work; and when I feel that I look good, I don't care if I'm going to a sawmill where stuff is flying through the air. I just feel put together.

Connie Wodlinger, Mission Hills, Kansas, *has recently sold her couture business in Naples, Florida, where she and her husband (Mark L. Wodlinger) used to spend eight months of the year, with the rest in Kansas City, Mo. They are now devoting their attentions to the Wodlinger Broadcasting Co. (radio and TV stations). Connie is actively involved in the Naples Board of Mental Health Association and the Kansas City Philharmonic Board. She and her husband have two children.*

The broadcasting industry is a man's world so far as the management is concerned; but I love couture dressing and that's my thing, and I drive an Excalibur. If there's such a thing as conspicuous, it's certainly not what I intend to be, but I probably am. But I think that if you expect to wear a gorgeous designer outfit and have it speak for you, that doesn't work. The central portion is you.

I have had a shop in a resort area for the past three years where I literally had everything from some very inexpensive little resort things to the finest couture. Many of my customers are doctor's wives or are younger people, they cannot buy couture; I found the most difficult task of all when I was buying was to find quality merchandise that these customers could afford and that looked good and that had the appeal that they wanted.

Jane Cowles: I get actually angry that there are not more designers or younger designers who can provide some quality along with some flair and fashion in design. Designer's licensees may be providing some answers.

Even when I could afford to spend a lot more money on clothes than I can right now, I found it really offensive somehow to see a price tag of $5000 for an evening dress or $1000 for a daytime suit. If I had several million dollars, I think I would still feel the same way. There's something that's not really wonderful about spending thousands upon thousands of dollars when you think about priorities.

Blanca Eva Gonzalez, Mexico City *(Mrs. Julio Gonzalez), is the owner and president of Minas de Naica, a mining company. She also owns Teatro Blanquita in Mexico City. She is active in the Red Cross and a charter member of the Mexican Academy of International Law (of which her father was a past president). She travels extensively and collects gems and antique jewelry. Blanca and her husband have a home in San Antonio, Texas, as well as in Mexico; they have two children.*

But if you're buying fashion and you like fashion, you cannot think about price. Clothes, like food, are one of the pleasures of life. If you want to buy the fashion and you can afford it, buy it. It's like a wine—if you have the money to pay for it, drink it. In Mexico, we have a little different attitude towards fashion, we're more conservative; but there are occasions, especially social events, where people like to wear extravagant clothes.

Lita Vietor, San Francisco, California. *Chairman of the American* *(Continued)*

PABLO MANZONI: YOUR FACE

Innovator Pablo was makeup expert for Elizabeth Arden on both sides of the Atlantic for twenty-three years; now specializing in makeup to follow plastic surgery, he understands practicality in makeup as well as charm.

A woman should go in front of the mirror—with honesty and courage—and realize what she really is; she must accept some of the things that she sees in the reflection. Changes are fine, as often as the fashion suggests; but also, when one finds a formula that works well for oneself, one could very well stick to it—because the greatest faces of our century somehow are faces which very seldom change. Very little can be done about face shape; it is preferable to realize that you must be yourself. So a woman with the square face just carries her chin a little bit higher and she goes. Very clever; if you keep your chin up, you look taller, your neck looks longer, and your eye bags disappear.

If there is one thing that absolutely makes me mad it's when they say, "Could you shade my face, narrow my nose?" I can't. There's no way, in my opinion, that makeup can shape the face and still keep it looking desirable. If you start shading the nose to narrow it, you can't blow your nose. It's not a realistic approach to life.

There is no sense, if you have a thin mouth, to change it because everyone sees where the mouth is and where the lipstick is. And don't exaggerate with bright, glossy colors. If you are concerned about your nose (a bump is OK), powder the shine; and if you want to make your eyes wider and bigger, that's wonderful—but someone else may ask me, "Can you make my eyes look closer together?"

Generally, the makeup rules are few, and they're applied to most of you. You want the foundation not to have a line of demarcation, so you blend it with a sponge. Then you want to blush. You pretend to be healthy, you pretend to be outdoorsy, by adding a good amount of rouge. It's very pretty; and then, you don't get skin cancer from the sun. Then maybe you want to powder the center of the face. Only the center—don't powder around the eyes because you will look older.

Then you work around your eyes. Pat the shadow on; don't rub that tender skin. Almost every eye looks better with neutral colors. Very few women look good with green and blue; I never use them. For eyeshadow, use plum, artichoke, loden; if you have white or red hair but not blond, try lilac; or, if in doubt, grey, grey-blue, deep mauves, heather, pale brown. Brown always works. With those colors you never make a mistake.

One mistake is putting the color only on the top lid. It's not true that by coloring under the eye you are going to give yourself a haggard look. Something underneath the bottom lashes, but only on the outer half, is a very good idea: the eye seems bigger.

Mascara, I love it; use as much as you can. It should be black—unless your hair is platinum blond. Be careful about brow shapes, not too heavy. *(Pablo's answers to panelists' questions are on page 278.)*

the experts say...

LYDIA BACH: YOUR BODY

Top exercise expert who founded the valuable Lotte Berk Method (which she owns) lithe and fit Lydia Bach, now in her forties, in her own life has demonstrated how exercise retards age.

Today, there seems to be a lot of better ways of getting older. I think the future can be whatever we make it with our own energies. I know you can be fit, agile, able to wear beautiful clothes and be open minded to the world at any age because we find, in my studios, that the mental approach to life changes when a woman starts to change her body as a consequence of exercise. It's more than a good tennis game at sixty, it's also going to a party late at night and looking as good when you leave as when you arrived.

Probably one of the reasons that we need exercise is that women now have multiple-stress lives: a woman is a wife and mother and a chauffeur, cook, decorator; and the same woman is a lawyer, doctor, making important decisions and traveling, working long hours. This same person also wants to take care of her hair, makeup, nails, skin. On top of all of this, she may be trying to diet, which I think is one of the most difficult experiences in life.

I want to tell you that you also have to exercise; you have to work your heart and your lungs and your muscles. This is the moment to make the time for exercise. Don't wait too long. If you take an undisciplined, unexercised body and try to get it in shape, it won't be easy; it's a well-known saying that, to get back in shape, it's a month for every year that you've not exercised.

There are so many aspects of your life that can be improved by exercise. A person who exercises even at rest is using more calories than a person who doesn't exercise, so dieting is probably not as necessary; and exercise really decreases your appetite.

We also know exercise strengthens your bones; then, if you should have a terrible fall, the body will be more supple, instead of being rigid and something's breaking or tearing. I see in my business that exercise slows, retards the aging process.

And probably one of the most important things is that exercise makes you sleep better and gives you more energy for your multiple activities. More energy is as useful as more time.

Exercise often makes you a lot easier to live with. It seems to me from seeing women come into the studio from a day in New York, which is a lot of stress, that, when they leave, anger has been diffused—and this is of big use to mental health. Exercise is wonderful as a relief to your brain.

For most of the women who come to my studios, exercise is the first step in reshaping their lives. One client said she felt she was "getting control over" herself in doing the very strenuous moves in my classes.

So the question should not be any longer if but *when* to exercise and how and which exercises are really good, and what are not good at all, and that's what you have to decide. *(Exercises from Lydia Bach are on page 280.)* *(Continued)*

Give and Take

(Continued) Conservatory Theatre and board member of the Museum Society, Lita (Mrs. John A. Vietor) is very active in community affairs, has sat on dozens of boards, worked on political campaigns, and is currently involved in organizing the opera benefit for the Italian disaster relief fund. She has been asked to serve on the National Board of UNICEF. She is married and is the mother of five.

Stores could give us more help. When you go to a boutique, does the salesperson bring you a scarf and say it gives a wonderful elan to the suit? No. To get it all together, you'd have to really know—you wouldn't get the wonderful touch from the average salesgirl. The best way is to see the costume assembled in a show, and that's where I think the retail stores should change the hours a little bit; instead of having a fashion show at 11 or 11:30 in the morning, they should have something geared to the busy women, maybe at 5 or 6 in the evening, when women could come and look, at the end of the day, at a fast show.

AdaFrances (Dancy) Duffus, Rochester, New York *(Mrs. James Cooper Duffus), is a member of the Junior League (president in 1967) and a member of the Board of the American Heart Association where she is a CPR instructor. She is also a Trustee of the Rochester Institute of Technology and president of the Women's Council, on the corporate board of The United Way, and an active member of the Smith College Club of Rochester. Selected as the 1980 Forman Flair Awardee and Volunteer of the Year for 1979 from the New York State Heart Association, she also loves skiing, tennis, fly fishing, needlepoint, camping, and birding. Her husband is an insurance executive; they have three children.*

It's hard to find the right handbag. Somebody ought to design a very feminine-looking something that could carry legal-sized papers but also hold your cosmetics, that wouldn't make you look overburdened. You have to go from one to two or three different subject matters in one day, that compounds the problem. Some women use a purse and a tote bag; but it's difficult to cope with more than one bag, getting out of the car or walking.

Marie Inniss: I can't carry a tote bag; I need a briefcase. You've got to have documents in something that's going to keep them neat and organized. I heard about but never found a case that looks nice, very compact, in which you can put in credit cards, money, makeup and the whole little unit can slip into a briefcase.

Jane Cowles: The majority of my working time is spent with men, and I'm very much aware of the fact that, while I want to look great and be very feminine, I also want to be professional; and I don't want to give the men a chance to take a shot at me, to knock down my story or my presentation, while I'm shuffling through a bag. In the big corporations, it is still a man's world. I don't want to distract them with what I'm doing, dealing with a purse and a briefcase. When I see these men, or they come to my office, they've got it together; why should I burden them with the responsibility of having to wait for me?

---

miles a day. I'm an aerobic dance instructor. My whole world is physical fitness. I've had a lot of diabetes in the family and a lot of heart diseases, and I am scared to death of both of those things. I find when my blood sugar is going one way and my body feels lousy, then my mental attitude is terrible and I can't cope—I'm no longer living in a real world. So I have to keep my body physically fit every single day—exercise just clears your mind. We know that women suffer depression more often than men, they're more sensitive to their environment.

Virginia Austin, Oklahoma City, Oklahoma, *is past president of the Junior League, member of the Board of Directors of the Oklahoma Theater Center, and Chairman of the Goal-Setting Council. Virginia (Mrs. Richard T. Austin, Jr.) went to Mills College and plans to begin work on her MBA. She is also on the Board of Directors of the Mental Health Center and is involved with the Heart Association. She loves tennis and traveling. She is married and has three children.*

---

the women say...

Fitness first: way to health and beauty

Fitness is a top priority for these active women, and exercise has emotional benefits. "You cannot exercise and be depressed at the same time." . . . They all made time for workouts—only one admitted she hated it but exercised anyway. Spas were a favorite way to concentrate on body, get time for oneself.

Toddy McMonagle, Cleveland, Ohio *(Mrs. James J. McMonagle), is active in politics and also very interested in gerontology; she works as a volunteer at Hamlet Hills, a home for the elderly. She is a member of the Junior League and past chairman of the program committee of the Cleveland Playhouse. She has been a model and an aerobic dance instructor; she runs in marathons. Toddy and her husband (who is a judge, as was her father-in-law) have adopted four children.*

I think repetition is the key. I run ten

In the long summer months and spring and fall, I swim, every day, first thing in the morning—I finally learned how to think and swim at the same time. During the other five months, I've been riding a stationary bicycle while watching TV. What started out to be cosmetic really ended up to be a psychological thing, and I find I have so much more self-control from carrying out that program.

Raye Ringholz, Park City, Utah *(Mrs. Joseph Ringholz), is a writer who has published "Diggings and Doings in Park City," "Barrier of Salt," "Guidebook to Canyon Lands Country," "Historical Houses in the Capitol Hill District," and is now working on a chapter for "The Utah Legacy." She does freelance advertising, public relations, and writes magazine articles and was formerly information specialist for Utah Industrial Development Division. For recreation, Raye is a big-game and bird hunter, likes to ski, play tennis and golf,* *(Continued on page 608)*

KENNETH BATTELLE: YOUR HAIR

Celebrated hairdresser Kenneth, a Coty Award winner who's made headlines in his NYC salon since the 1950s with hairstyles for the famed, gives clear-eyed advice.

Often I'm asked, "Why do people get into trouble with their hair?" and I would say probably the greatest answer to that is boredom. People will get the perfect haircut for themselves, something they can handle, with very little care. Then, suddenly, the mirror registers boredom and gives somebody the idea, "Maybe I should cut my hair off," never thinking, "Can I handle it; will it work?"

Funnily enough, we often think that the most important issue in designing a hairstyle is how we're going to look. People will say to me "What is the best hairdo for my face shape?" The shape of the face is not the first judgment. The first judgment should always be, "What kind of hair do I have?" That means is the hair fine, is it thick, thin, is it naturally curly, is it naturally frizzy, what is it? You will never have a successful hairdo unless you know what your hair is, and you understand what it can do, what are its limitations.

Let's take somebody with fine hair. I'd say, look, the only hair cut for you in my mind is blunt cut—that means scissored, because one does not want to take away the body. Body is bulk, mounds of hair; and it is achieved by nature, by genetics—if you happen to be that lucky—or by permanent waving or by setting lotion or by texturizer. I try to avoid texturizers because they cause dryness, breakage.

For the thin fine hair, I say a blunt even haircut, probably never any longer than the chin. If there's a little more bulk there by nature, then between chin and shoulders. If thin hair is worn below the shoulders, it begins to look like the squirrels have been chewing it; there's absolutely nothing that I know of that can change it.

The next most important thing is probably a good haircutter. There are good haircutters in every single city.

I don't believe that there is any one hair fashion. If you want long hair, you have long hair. If you want short hair, you have short hair—as long as it works for you. I think there are trends that happen. I think there is a trend now to the look of volume—that does not necessarily mean teased hair or high hair, it means luxury. I think it's because people are beginning to want something on themselves that adds an extra element of prettiness or care.

People are getting to the hairdressers' less and less. I'm not really sure that I think that's terrific. It seems to me that you've got to put some work in somewhere along the way. If it's only a haircut once every eight weeks, it's still taking care.

Your hair is your most important personal asset in a sense. You can change your hair a little bit, and you haven't made a commitment to a $1000 dress or a $300 pair of shoes or $150 gold chain or whatever it may be; a new hairstyle can be washed out in the shower the next morning or even before. But it makes you look different. *(Kenneth's answers to panelists' questions begin on page 276.)*

the experts say...

V. MICHAEL HOGAN, M.D.: YOUR AGE

Dr. Hogan is associate professor of plastic surgery at New York University Medical Center in New York City and attending surgeon at Manhattan Eye, Ear, and Throat Hospital.

In medicine, we talk about the incidence of diseases in the general population. The incidence of aging is 100 percent. We all suffer from aging, the question is, what to do about it? Now, cosmetic surgery or esthetic surgery divides into two groups. The first group is genetic or congenital anatomical deformities—problem noses or ears that stick out—and we're interested in correcting those.

In the second group, we have the problems that occur from age; and they happen mostly with change in the quality of skin—that includes baggy eyelids, loss of facial tone, loose neck skin, even sagging breasts and stomachs. These problems are corrected by cosmetic surgery.

There is sometimes a philosophical question: "Am I vain in having this done?" I usually answer that by saying, "If you could take a tablet twice a day that would take twenty years off your age, would you do it?" Surgery is just our contemporary age-reduction tablet. One day, we'll be able to prevent aging to a greater degree.

Aging is caused, in my opinion, 75 percent by genetics. When it's time for the surgery has nothing to do with the chronology, it has to do with your biology. My youngest facelift was twenty-eight and my oldest was eighty-six. The one who had it at eighty-six waited a little too long, but she did get some improvement.

You go to see a plastic surgeon and he'll tell you whether it's too early for the surgery. You don't want to go through the surgery and, in six months, or three years later, be exactly the same.

The other things that age skin besides genetics include sun, which is your worst enemy in the process of the deterioration of collagen and elastic fibers in the skin. Why doesn't a ten-year-old have smile lines? The reason is that skin behaves by going into itself when it's moved, like an elastic band. As you get older, the skin has less elastic tissue, less collagen; it folds up like an accordion, instead.

Weight gain followed by weight loss is very bad for the skin. This stretches the skin, it's the baggy-knee syndrome. Every time you stretch the skin, even infinitesimally, you get a little bit of relaxation.

Cigarette smoking also is very bad for the skin. We know that nicotine affects circulation; certainly we see that in the increased incidence of heart disease in smokers. We know that decreased circulation to your skin can compromise it and cause a greater degree of collagen deterioration and less elastic tissue, etc.

Another thing that ages skin is physical or mental illness; stress seems to speed up the aging process. But I think that there are positive things that help you. Good nutrition, exercise, certainly regular checkups with your doctor. *(Dr. Hogan's answers to panelists' questions start on page 202.)*

THE NEW YORK COLLECTIONS

Sweaters worth collecting right now: ones with a real difference. A perfect example, left: ***Ralph Lauren's*** *Indian-patterned wool turtleneck with a new boldness of color, design, "weight" (about $396) and gutsy suède dirndl (about $898). Barney's, NYC; Jordan and Co., Hilton Head Island SC; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, San Antonio TX. Watch by Concord available at Tiffany . . .*

Right: The sweater set at its most relaxed—a soft lambswool/angora blend pullover with sweatshirt feeling (about $50) and matching longer cardigan (about $70), with wool plaid culottes (about $78). By ***Liz Claiborne and Evelyn Sini for Liz Claiborne.*** *Macy's Herald Square; Meier & Frank, Portland OR; Neiman-Marcus. Location, left: The Wesnofske Farm, Bridgehampton NY. These eight pages. Hair, John Sahag; makeup, Richard Adams. Details, next to last pages.*

Casual... a new slant

This year, what stands out for casual dressing (any kind of dressing!): something leather . . . and something knitted when it's unexpected, unique. On these eight pages, leather and knitting at their most casual . . . most appealing . . .

Marco Glaviano

THE NEW YORK COLLECTIONS

Casual . . . a new slant

Mario Maviano

Nonstop suède, left, from **Blassport**—*clean, simple lines pulled together with unmistakable impact . . . an easygoing, slightly oversized bateau-neck tunic (about $264) and matching pull-on pants (about $258). Bill Blass for Blassport. Lord & Taylor, Nan Duskin, John Baldwin, Hudson's.*

Jaeger's *approach, right—classic, but easier, more dashing—the little tawn suède blouson (about $250), and perfect grey wool flannel trousers (about $145). Available at all Jaeger International Shops. Men's clothes details, next to last pages.*

In a year when leather's come into its own, it may be the best coat to own. Opposite: From ***Anne Klein for Michael Forrest,*** *a 3/4 brown leather coat lined in brown sheared nutria . . . with leather pants and a cashmere tunic for day, with charmeuse pants at night, with anything! Coat, about $3995. Saks-Jandel; Frost Bros. Pants and tunic, Donna Karan and Louis Dell'Olio for Anne Klein & Co.*

Top left: Cashmere with a different dash, real charm: ***Laura Biagiotti's*** *red 7/8-length, extravagantly fringed coat over a V-necked sweater and pull-on skirt, a matching silk shirt. About $2500. Turnout at Bonwit Teller; Added Touch, Pittsburgh PA; Lina Lee, Beverly Hills; Chez Catherine, Canada.*

Above: The kind of standby look you'd always reach for—it's that pulled together, that appealing—a cardigan in tones of grey with this season's stronger texture; perfect grey flannel pants; a matching simple, collarband blouse. Turnout, about $435. By ***Adolph Schuman for Lilli Ann.*** *Bergdorf Goodman; Marshall-Rousso, Las Vegas; I. Magnin. Watch by Concord at Tiffany.*

Bottom left: Glitter!—the added ingredient that turns this tweedy blue sweater, heather pants, and plaid blouse into something unexpected, something with extra options. By ***Dorēne.*** *Sweater and pants, about $370. Blouse, about $70. Danco, Northhampton MA; St. Brendan's Crossing, Pittsburgh PA; Miller Brothers, Baltimore; My Irish Cottage, Fort Lauderdale; The Reflection Room of Fischer Evans, Chattanooga TN; Carriage Trade, Columbus OH. Details, stores, last pages.*

Marco Glaviano

The best sweater dressing this season has the familiar ease. But there's also always something ornamental in the stronger texture, the design. And this season you wear a sweater over something a little different, unexpected. Right: ***Joan Vass****'s wonderful olive hand-knit, big-hooded pullover with "trapunto" sleeves (about $480), over her green suède walking shorts (about $420). Saks Fifth Avenue; John Wanamaker; Rizik Bros., Washington, DC; Hattie; Neiman-Marcus; Max, Denver. . . .*

Above: A live-in, large-knit crewneck sweater in a bold black-white-grey tweed (about $52) with a new longer, fuller grey tweed skirt (about $82). By ***Frank Smith for Evan-Picone.*** *Lord & Taylor; Bullock's. Location these two photographs, Woodshill Farm, Amagansett, NY. . . . Opposite, inset: You'd count on it as a jacket! . . . in the country over cashmere jogging pants; in the city over any pants, any skirt. . . .* ***Adrienne Vittadini****'s long, shaped-to-the-body sweater with a movable raccoon-tail scarf. Pants by Nancy Heller. Sweater, about $300. Saks Fifth Avenue, NYC; Strawbridge & Clothier; Marshall Field's; Robinson's, California; I. Magnin. Details, last pages.*

Marco Glaviano

Casual . . . a new slant

Evenings...

ruffles,
new effects
pants and tops...

the most!

of sequins—

...extravagant extravagant

From every designer, in every collection, there were wonderful evening clothes... The best—the newest: the unique pants and tops, instead of dresses or "big" skirts for dressing with a lot more daring . . . Opposite: ***Bill Blass's*** *black and gold striped evening suit: a shaped, panné velvet jacket, gold striped, over a striped silk dress, here with very narrow matching pants. Jacket and dress, about $2290. Saks Fifth Avenue; Sara Fredericks at Bonwit Teller, Boston; Balliet's; Neiman-Marcus; Frost Bros. Pants (about $720) to order at Saks Fifth Avenue . . . And, right, a different P.M. slant, but one that's equally glamorous, highly ornamental: from* ***Oscar de la Renta,*** *an embroidered jacket in emerald moiré, gilded silk chiffon blouse and very full, soft, pants in gold-touched plaid silk taffeta. About $2800. Elizabeth Arden Salons; Gus Mayer, New Orleans LA; Balliet's; Sakowitz. Fashion details, last pages. Hair, these four pages, Stephane Lempire for John Sahag; makeup, Alberto Fava. Furniture, Knoll International.*

Instead of now, versions of gestures...

Denis Piel

Evenings...

A new ornament textures...everything

*From **Ralph Lauren,** this page, a very simple, irresistible kind of luxury in his evening "sweater," handbeaded in a red-and-black Navajo pattern and worn with black silk charmeuse pants. Top, about $5950; pants, about $258. Saks Fifth Avenue, NYC (jacket, to order); The Polo Shop, Washington, DC; Polo/Ralph Lauren, Houston and Dallas.*

the most!

ation…dazzling

eye-catching!

Another P.M. approach—one that plays different textures, shine, with new proportions—right, ***Mary McFadden's*** *short bronze quilted leather jacket with pleated sleeves and soft, floral-printed Lurex/silk chiffon harem pants. About $2900. October at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Frost Bros.; Neusteters. To order at Nan Duskin; Balliet's. Details, more stores, last pages.*

Denis Piel

Something
the most
a little more dar
head-turning

ing at night...
effects!

. . . here, left, from ***Calvin Klein,*** *a very subtle kind of glamour—his ebony/gold brushed metallic-print wrap top and matching knickers that button at the knee. Both, cut on a fuller, easier scale—and held in at the waist with a wide leather wrap. Top, about $380; knickers, about $350. Macy's, Herald Square; Kaufmann's; Hudson's; Balliet's; Sakowitz; Bullock's. . . . This page, in a season of different kinds of "embellishment," the most bravado, the most extravagant effect!* ***OMO Norma Kamali****'s black tulle and gold-flowered jumpsuit, frosted with gold-colored net. About $1250. To order at OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Hair, John Sahag; makeup, Alberto Fava. Details, additional stores, last pages.*

Denis Piel

By Frances FitzGerald

The nomination of Judge Sandra Day O'Connor to the United States Supreme Court is an event of high symbolic importance to this country. Choosing a woman for the high court was not a radical act; rather it was a confirmation of the radical change that has taken place in this country over the past fifteen years. Like President Nixon's decision to recognize China, it was the acknowledgment of a reality. That the decision was taken by a conservative President, whom the majority of American women voted against—and who was in fact the first Presidential candidate since the advent of women's suffrage to make women vote differently from men in statistically significant numbers—was ironic. But it was only the usual irony of American politics. The other—and again familiar—irony of the situation was that a Women's Movement created by radicals who came out of the civil rights movement and the New Left had prepared the way for a woman described often as a "comfortable Republican conservative." The blue-jeaned marchers had brought to Washington a wealthy suburbanite, the wife of a successful corporate lawyer, a country-club golfer and the former president of the Phoenix Junior League. But the radicals could not complain. A Supreme Court appointment for someone who under other circumstances might have been their mother made their victory symbolically complete.

In fact, the feminist organizations enthusiastically applauded the O'Connor nomination. The only opposition to O'Connor came from the New Right and Right to Life organizations, for, quite apart from the symbolism of the thing, O'Connor's legislative record seemed to indicate that she believed in equal rights for women and would not vote to reverse the Supreme Court's decision on abortion in *Roe vs. Wade.* That Senators as conservative as Barry Goldwater and Orrin G. Hatch supported the nomination suggested that the influence of the New Right was not so great as generally supposed. What it showed was that while there might be general agreement among conservatives on economic policy, on defense issues, and on states' rights, there were real differences on civil liberties and the so-called "family" issues. Conservatives like Goldwater would not join conservatives like Senator Jeremiah Denton and Senator Roger W. Jepsen in an attack on birth control, sex education, gay rights, and "secular humanism"—nor would they equate legalized abortion with the Holocaust.

The President did not declare himself on either side, but by choosing O'Connor he seemed (if only temporarily) to have lined up with the libertarian Old Guard against the New Right. Under attack, his staffers tried to muddy the waters, but what was clear was that, when the President and his aides quizzed O'Connor about her judicial philosophy, they did not put the New Right agenda first.

As for Judge O'Connor, she is still to a great degree an unknown quantity. She is by reputation intelligent, fair, and open-minded. She may believe in women's rights—and more generally in civil rights and civil liberties—but what positions she will take on the complex issues facing the society it is impossible to predict right now. In her deliberations, she might perhaps remember the marchers and demonstrators of the Women's Movement who went before her.

The first woman nominated to the United States Supreme Court

SANDRA DAY O'CONNOR

PHOTOGRAPHED ESPECIALLY FOR VOGUE BY HORST

PEOPLE ARE

PLACIDO DOMINGO: OPERA'S CO

TALKING ABOUT....

THE NEW SEASON'S SPARKERS

...the people igniting the season ahead—intensely romantic movies, great expectations for Dickens, Dixieland, glorious opera, and epic entertainments...

What I like to do with my voice,'' Placido Domingo says, ''is to imitate the sound of a cello, which I consider the most beautiful instrument on earth.'' But no cello sings as well as Domingo, whose voice is, quite simply, the most gorgeous tenor in the world today—bell-clear, radiant, robust, agile, intelligent. This, he insists, is not enough. ''Singers in the past were required only to have a voice. Now, you need musicality and acting, too. People today see a lot of television, a lot of Broadway shows, and as an audience they are very demanding.'' Few singers are as much in demand as Domingo. Already, at age forty, he has over eighty roles and eighty recordings in his repertory, an avid international following of the most discriminating opera-goers, and a schedule that keeps him in perpetual motion—this month in New York, opening the Met's season with ''Norma'' (September 21). Then off to San Francisco to sing Massenet's ''Le Cid'' in October, to Munich, London. . . .

Onstage, Domingo is tall, dark, handsome, dignified, but always human, humble in his slightly round-shouldered stance, and always convincing. There is no single role in his vast repertory that he identifies with completely. In fact, he says, ''The funny thing is this: in life, I look to be happy—we all do. But on the stage, I am a great masochist, I enjoy suffering tremendously. The more I suffer onstage the better I feel and the more I can gain from the part. Alvaro in 'La Forza del Destino,' Canio in 'I Pagliacci,' 'Otello,' 'Don Carlo,' Rodolfo in 'Luisa Miller'—you see, there are quite a lot of opportunities.''

In life, Spanish-born Domingo is married, with three sons. Two of them, Placido, Jr., and Alvaro—small-size replicas of their father—turn up to watch his photo session wearing T-shirts and jeans, listening to a rock group called Queen on cassette tape players with headphones. Their father's interest in all kinds of music has led him to sing on the original Spanish-cast recording of ''My Fair Lady'' and a new pop-music album of songs from Broadway, the Beatles, and John Denver (this, a duet), due this month. Domingo amiably plays at his own publicity, singing Christmas carols, losing at golf to soprano Kiri Te Kanawa on a BBC-TV special last year. But none of these just-folks endeavors is likely to win him the sort of household celebrity Luciano Pavarotti has achieved. Domingo doesn't mind that. Asked what sets him apart from other tenors, he gives the question careful thought and then replies, ''Well, I think I have something—you could call it enthusiasm. I can hardly wait to go onstage.'' A great tenor, Domingo contends, has more than one voice. ''When we talk, depending on what we are saying and the circumstances, our voices have different emphases. No one would say, 'Wait for me—I'll be there in a minute,' and 'I've just met you, and I love you,' and 'Goodbye forever—I know I'm dying,' in the same voice. So in singing, there must be different colors in the voice that come from the text and the music together.''

Domingo seems to glory not so much in the sound of his own voice as in sharing it with an audience—it's hard to imagine his singing in the shower, for example, unless someone were in the next room, within earshot. ''There is a contract, a mutual agreement between me and the audience: they are coming already prepared for my performance, and I am prepared to give it to them. And the moment that happens, we are together.''

Annie Leibovitz

MOVIES—TWO FROM THE HEART

A great film should be a "dream bridge thrown from one epoch to another," wrote the man whose *Napoleon* is such a bridge—four-plus hours of exhilarating silent movie, completed in 1927, restored in 1979, and delivered to us by Francis Coppola's Zoetrope Studios.

There are two stories here. One is about this *Napoleon,* a movie that makes you wish the word "spectacular" still had potency. Spectacular is the movie's sweep, intensity, the scale of its emotions, ambitions, triumphs. Its effects—six thousand extras! Its technical virtuosity—French director Abel Gance (inset *right,* at age ninety-one), who has lived to hear the applause for his long-lost work, experimented with split-screen, superimposition, took the camera off its 'twenties tripod and made it swoop, leap, dance. Decades before Cinerama, Gance ran three cameras simultaneously for a wide shot, and projected it onto three screens—as, *above,* the boy Napoleon's eagle in vast, ecstatic span.

Last winter, *Napoleon* began to tour America with a full orchestra, score conducted by Carmine Coppola (Francis' father). When the movie returns to Radio City Music Hall next month, in its original color tint, it will be one of the largest grossing foreign films in the U.S. This is a nice reflection on American taste and—here's the second story—another fine success for Francis Coppola.

Coppola's talents as a filmmaker have been recognized most obviously with forty Oscar nominations but his powers as an encourager—applying both spirit and money—are equally impressive. From George Lucas (later of *Star Wars*) to Carroll Ballard (who directed *The Black Stallion*), to thirty junior-high-school kids taken as apprentices into Zoetrope, to importing Syberberg's difficult, important *Our Hitler*—again and again, Coppola's aided and abetted and bet on quality.

If he is quietly appreciated for betting on others, he's made headlines for betting allegedly bankruptcy-risking sums on his own movies. In an interview with Vogue, Coppola punctured the sensationalism of the headlines. "There's always more money. I learned to use risk as an economic tool because I had to. You need money to make movies and if you have only a little, what you can do is to risk it all. If you make it, you get your hands on a lot more. If you fail, you just go back to where you were and try again. It's simple."

What scares him, apparently, is not risk but fear of risk. Raised by a musician father, he said that "financial insecurity was the norm. I

Tom Penn

saw how the fear of money can really limit you. The only interest I have in money is to do the things I want. To be in a middle-secure position—where I can't do what I want—that isn't any better than being totally broke."

The choice to gamble on such a potential white elephant as *Napoleon* comes out of something he believes, "which is if you work on things you yourself want to see, the odds are that a lot of other people will, too."

Coppola denies that he is interested only in epic-sized movies, but he is certainly questioning the conventions of movie time. "When you immerse yourself in a long work—like *The Alexandria Quartet,* the Mishima tetralogy—you feel you come out changed, deeper, better. Why should the cinema, which sort of inherits from the opera—maybe the ultimate of the arts because it makes use of all the arts—why should it arbitrarily be kept to two hours because of an exhibition distribution system? What about a twelve-hour movie? *Napoleon* showed me that you could make a four-and-a-half hour movie and people would come out refreshed. The perception of length is really in proportion to how beautiful the work is. You could be bored in fifteen minutes."

Coppola himself is planning an "extremely long film" based on Goethe's novel *Elective Affinities.* Next month, he'll release *One from the Heart,* his newest movie—with Frederic Forrest, Nastassia Kinski, Teri Garr, Raul Julia—which Coppola considers a complete film but also "an element in the larger work, almost a first little experiment with some of the ideas. It deals with subjects related to male and female, illusion and reality, romance and jealousy and sex—which is what the longer film deals with, what I'm doing for the next ten years. It's just what I'm interested in."

NEON LADY

The set is a technician's dream: all wires and machines. The woman onstage—who runs the show—tells stories, plays a neon violin, flashes images on a huge screen, and electronically creates kaleidoscopes of sound. It's performance art, and Laurie Anderson, at thirty-three, is its major force. With her newest work, "United States Part I & II"—the four-part epic to be continued next spring—Anderson's cult widens. She is a powerful, sly entertainer; also, like Lenny Bruce, a moralist.

As startling as her performance, her physical presence: short-cropped hair, skinny tie, a small body of electric energy gliding through the complex maze of instruments.

One of eight children of a prosperous family of tall-tale tellers ("My grandfather claims to have come from Sweden at eight, married at nine, and started raising horses at ten"), Anderson was a violinist, a sculpter, and also received a graduate degree in Fine Arts from Columbia University. She later rejected the static, impersonal nature of "object" art. "Words began to seep in. Suddenly, it was OK to add other dimensions." Anderson embodies the unexpected: strong messages cloaked in dulcet tones or flavored by wit. "What you see," she warns, "is not what you hear." Never mind. Just keep watching.

Duane Michals

Annie Leibovitz

A TOUCH OF DIETRICH

Who, you ask, could fill Marlene Dietrich's high heels, those long show-girl stockings, the gender-teasing top hat? A rumor last year had it that German director Rainer Werner Fassbinder and actress Hanna Schygulla (they worked together last on "The Marriage of Maria Braun") were remaking "The Blue Angel." This has not come to pass. What has—a movie about "Lili Marleen," the song that became a Dietrich trademark. The plot contrives to slip Schygulla (right) into Dietrich's "Blue Angel" decadent-cabaret costume and to have her sing Dietrich's haunting song.

A melodrama, "Lili Marleen" is photographed in a dappled golden light, like a memory of a beautiful lost world. Schygulla is its heart. You can't take your eyes off her because she is constantly surprising, shape-shifting, new. She looks like a radiant being one moment, and coarse the next; she's the sweetest laughing girl, then the coolest pragmatist; she has animal cunning and wisdom's own eyes. What she is onscreen always goes beyond the individual woman she's playing, to project something about fantasies of women on a mythic scale—heroic or anti-heroic. She is always worth watching.

PEOPLE ARE TALKING ABOUT....

Helmut Newton

Annie Leibovitz

RACKETY JAZZ

Only in America could nine musicians—three pros, six spare-time amateurs—congregate on Tuesday nights in somebody's living room to play "Yes Sir, That's My Baby," "Five Foot Two, Eyes of Blue (Has Anybody Seen My Gal?)" and other slap-happy, foot-tapping Dixieland songs and, a mere two years later, play Carnegie Hall. The Beverly Hills Unlisted Jazz Band (*left*), which includes a foreign-language instructor and a pizzeria proprietor, takes the place of a weekly poker game for George Segal (*front row*, with a banjo on his knee), who doesn't read music—"but I make up for that in personality." He knows "at least twelve songs," one of which he plays in his new movie, *Carbon Copy*, all of which he plays with the band for their standing engagement back home in L.A., Sundays at The Ginger Man, where the convivial music fits right in with the restaurant's din. Dixieland jazz, Segal says, "covers the blues, agony, longing, but stays light all the time—like Offenbach. Its specialty is resolution."

ENDLESS ADOLESCENCE

A new look at love from a hard-line romantic, movie director Franco Zeffirelli, whose *Endless Love* is an odyssey into obsession. David, a seventeen-year-old boy played by newcomer Martin Hewitt with a James Dean brood and his own kind of gentle insolence, loves Jade, fifteen, played by the one and only Brooke Shields.

Offscreen, Brooke and Martin are playful, almost childlike. He calls her "Brookie." She pats his knee with kittenish familiarity. Together they gaze at you from under their straight, dark, serious eyebrows and you think: brother and sister.

Onscreen, the result of their adolescent plunge into passion is chaos and destruction. For the audience, many questions—is young love innocent or guilty? How do we really feel about teenage sex? And supposing those were *our* kids? But *Endless Love* is not a cautionary tale. At the end, love conquers all—definitely more than it should. The biggest question is—are Shields and Hewitt (*below*) really actors or are they adolescents being used?

Annie Leibovitz

PEOPLE ARE TALKING ABOUT....

From the moment Treat Williams hurtles on to the screen in *Prince of the City* as a New York City detective-turned-informer—snarling, edgy, conscience-ravaged—the movie is his. In fact, Williams' performance in Sidney Lumet's lacerating new film is already stirring Oscar talk. Twenty-nine years old, with dark, ferocious eyebrows and a tantalizer's grin, he snagged this plum role when Lumet remembered his swinging from a chandelier in the movie *Hair* as the blithe king of the hippies. Quite a change of identity for a WASP whose first name is courtesy of an ancestor who signed the Declaration of Independence. After college, Williams says, he hoped to escape preppiness: "I came to New York and tried to be Italian." He succeeded with his first job: understudying—and eventually landing—the lead role of Danny Zuko in *Grease* on Broadway. Since then, Williams' roles have ranged from film comedy to *commedia dell'arte*. One of a new breed of young actors whose eyes are remarkably free of stars, he says, "I want to get rid of the fantasies that there is some kind of magic to acting. What I did in *Prince of the City* took ten years of training, technique, and hard work. There are no secrets." Not as far as Williams' future is concerned, anyway. With *Prince*, he emerges as one of the formidable actors of his generation.

A SPECIAL TREAT

Duane Michals

HIT-PRODUCERS & DICKENS, GLORIOUS DICKENS

Elizabeth McCann *(right)* and Nelle Nugent *(far right)* are the white-hottest producing team on Broadway now, and they have pulled off the undisputed coup of this new theater season. With co-producers James M. Nederlander and The Shubert Organization, they have transplanted to New York the Royal Shakespeare Company production of Dickens' *The Life and Adventures of Nicholas Nickleby*—eight and one-half hours long, the play that veterans of last season's performance in London rave-review as the single most exciting theatrical experience in memory. (Below, *Nickleby*'s Wackford Squeers torments Nicholas's chum Smike.)

This is the kind of courageous theater that people have come to expect from McCann and Nugent, two women who have changed the shape of Broadway theater by gambling on such offbeat, intelli-

Chris Davies

gent plays as *Amadeus, Morning's at Seven, Dracula, Piaf,* and *The Elephant Man*—plays that remind us of how exhilarating and life-giving theater can be.

Nugent, forty-one, is a silky powerhouse who started as an Off-Broadway stage manager; McCann, forty-nine, has a law degree and a gritty humor. Between the women, there's an easy camaraderie, an efficient and natural division of labor: Nugent has the eye for details; McCann is more analytical, the long-term planner. Do people ever try to play one of them off against the other? "Only the very young and the very foolish," smiles McCann.

Nicholas Nickleby is their biggest moment—savvy theatergoers are already plotting how to snag tickets at $100 per head—and a dramatic signal of a trend back to what McCann terms "theater on a grand scale." She says: "Now audiences are demanding those old classical values—characterization, plot, motivation, great acting—and story. *Nickleby* has eight and a half hours of story. That should be enough to satisfy everyone."

Annie Leibovitz

Tiffany table settings

BY JOAN JULIET BUCK

If table settings were no more than strict arrangements of silver and china, Tiffany's would not put on shows of tables devised by some of the most prominent personalities in New York several times a year. The book *The New Tiffany Table Settings,* by John Loring and Henry B. Platt (Doubleday), exemplifies the endlessly various fantasy lives of a tabletop. Andy Warhol, Diana Vreeland, and jewelry designer Paloma Picasso departed from the tradition of ordinary meals by devoting themselves to solving three pressing social problems: life behind bars, arrested development, and the loneliness of old age

Andy Warhol

Andy Warhol, whose early meanderings through the sinister underbelly of New York life provided him with an insight into the interior-decorating problems of criminals, turned his attention to the delicate problem of comfort behind bars.

All that is needed, according to Warhol, are a few trinkets to remind one of home, or failing the existence of anywhere to call home, to remind one of oneself. In Warhol's case, empathy promoted him to include a can of Campbell's tomato soup, which does the triple duty of 'sixties memento, artwork, and dinner. The dry bread—dry sourdough, which dries to a slightly more satisfying texture than, say, French bread—is placed on a vermeil plate. The water is in a crystal tumbler, and the bean stew is in a silver pot, hefty with just that touch of rugged serviceability to make it blend in with the rest of the institutional kitchenware. There's a vermeil bell to summon lawyers; but, should the case be truly watertight or the confinement solitary, there are edifying texts with which to while away the endless hours: *The New York Times,* a good paperback comic anthology, a therapeutic skin magazine. For the intellectual, Warhol provides a deck of cards for playing solitaire. For the superstitious, a pack of Lucky Strikes (you flip one cigarette up in the air; and, if it lands in your mouth first time, you'll get your appeal). For the con who wants to be a hit in the shower room, a Tiffany silver toothpaste key, and a tube of Colgate for that ring of confidence. Bars by Ronnie Cutrone; the rest by Tiffany's.

Photographs from the book "The New Tiffany Table Settings" by John Loring and Henry B. Platt.

Eric Boman

Paloma Picasso, jewelry designer, addresses herself to the pressing problem of arrested development, with a tea party for Peter Pans. In this afternoon Never-Land, the chairs wear silver-and-white dresses tied with silver ribbon; the cake itself is slipcovered in white frosting buttoned with silver balls, and resembles a mushroom from a fairy tale. Everything on the gay table is either sugar or silver, the candied fruits are from the south of France, the marzipan is local, the jam is English. It's the age of innocence, a return to childhood. This is where the games are "hunt-the-slipper," "musical chairs," "hide-and-seek," "hopscotch." Nothing as risqué as "sardines" or "spin-the-bottle." Only the brooding ithyphallic auratum lilies suggest that soon all this must end, when the onslaught of puberty will impose its own inexorable rules, and sexual torment will take the place of worrying who ate the candied apricot you were after.

PALOMA PICASSO

Peter Vitale

Diana Vreeland, whose accomplishments are such that the only fit company for a tête-à-tête is a legend of the past, addressed herself with compassion to the necessarily dreary mealtimes of those who have only memories to invite to dinner, and found her solution in the classics. In this case, Voltaire, represented temptingly unclothed in a bust by Jean Antoine Houdon. Out of deference to Voltaire's problem with ill-fitting eighteenth-century false teeth, she provided toast to be dipped into wine, rather than milky tea. The food is not important here: the gems of wisdom that two flasks of excellent claret will coax out of Voltaire are far more interesting than any terrestrial nourishment. Suggested topic: Why Voltaire, a vociferous atheist all his life, should have dispatched a letter to the Pope shortly before he died, begging for absolution. Other Vatican tidbits will be at New York's Metropolitan Museum of Art in February, 1983.

DIANA VREELAND

THE ABORTIO

THE SCIENTIFIC VIEW

When does human life begin?

BY ELLEN SWITZER

"When does potential for human life become actual? Science does not know"

There are some questions that science not only cannot answer *now* but probably is not equipped to answer at any time, simply because the original query is just not a scientific one. When human life begins may turn out to be just such a question. At least the vast majority of life-science specialists, from cell biologists, to geneticists, to gynecologists and pediatricians, seem to feel that this particular controversy belongs in the realm of philosophy and theology. Yet, for the first time in the history of this country, efforts have been made to establish the point of when life begins by *law*, if not by measurable scientific data. The reason for all of this quasi-scientific speculation is, of course, a medical procedure that can indeed be regulated by law: abortion.

Many Americans felt that the issue had been settled, once and for all, by a U. S. Supreme Court decision, eight years ago, in the case of Roe vs. Wade. Writing for the seven to two majority, Justice Harry Blackmun (generally regarded as a judicial conservative) stated that women had the Constitutional right to opt for abortion during at least the first six months of pregnancy with only their own conscience and a medical opinion as a guide. The Court based this decision on the very fact that the beginning of human life, or more specifically, of personhood, is not only unknown, but probably unknowable through scientific methods. "When those trained in the respective disciplines of medicine, philosophy and theology are unable to arrive at a consensus, the judiciary, at this point in the development of man's knowledge, is not in a position to speculate on the answer," the majority of the Court said. Then, however, the justices added some language that, in the opinion of those who opposed abortion on any grounds, was considered a vital legislative loophole: If the fetus from the moment of fertilization on were indeed considered a person in the biological as well as the theological sense, its right to life would have to be guaranteed. So, to some, the answer seemed simple: establish the fetus as a person from the moment of fertilization or conception (nobody seems to be exactly sure at which of these two stages the law should take effect, or whether there is even a difference between the two concepts), then the U.S. Supreme Court decision would no longer apply.

So, within the past six months, hearings have been held that have pitted a minority of scientists against an overwhelming majority of their colleagues to assert that "actual human life," i.e., personhood, begins the split second the sperm penetrates the ovum. Technically, the American College of Obstetricians and Gynecologists refer to this event as "fertilization," not "conception." Conception, according to this body's official definition, occurs when the fertilized ovum is implanted in the uterine wall. However, at the hearings, the two terms have been used interchangeably by a variety of scientific witnesses.

Amniocentesis, an important advance in genetic counseling, detects many types of fetal abnormality early in pregnancy, enabling women at high risk—those over thirty-five or who carry hereditary disease—to become pregnant, with abortion as an option. Because of a less than 1 percent chance of spontaneous abortion following amniocentesis, the procedure's legality and usefulness are threatened by the "Human Life" Amendment, which would end many couples' chances to plan a family with confidence.

What, in terms of clear, provable, scientific data, do we actually know today about what happens to the cells that represent the combined maternal and paternal genes and chromosomes after the one second in which they meet and become one unit? The fact is that our knowledge of what occurs on a purely scientific basis is minimal.

For instance, we *do not know* how long it takes for the fertilized ovum to travel through the Fallopian tube to the uterus. Once it gets there, we *do not know* how

N QUESTIONS

A WOMAN'S VIEW

long implantation takes. Does it occur in minutes? In hours? In days? And when does the product of fertilization actually become attached to the uterine wall *securely* enough to take its nourishment from the uterine lining? There are no answers to any of these questions, nor do scientists, as yet, attempt to give any. Since we are still so unsure of basic biological facts, almost everyone agrees that, from a strictly scientific point of view, we are light years away from knowing when human personality starts to form or if we ever will get to a point where we can comprehend such a complex development.

"There is no reason to debate or doubt the scientific evidence that conception is a critical event in human reproduction," says Leon E. Rosenberg, M.D., professor of human genetics, pediatrics, and internal medicine at the Yale University School of Medicine and chairman of its department of human genetics. "When an egg is fertilized by the sperm, a new cell is formed that contains all the genetic information needed to develop ultimately into a human being. This cell, like all living cells, has several fundamental properties: it is organized and complex, it can grow and develop, and it can divide. The presence of these properties provides incontrovertibly that the fertilized human egg is a living cell with the *potential* for human life. But, in my view, there is an enormous difference between potential for human life and 'actual human life.'

"To fulfill its potential, the fertilized egg must travel to the uterus, be implanted in the uterine wall, and undergo millions and millions of cell divisions, leading to the development of its head, skeletal system, limbs, and vital organs. To be sure, this sequence of events depends on the genetic program present in each cell of the developing embryo and fetus. And surely, however, the sequence depends on the environment offered by the mother. Without the genetic 'blueprint' of the fetal cells, human development cannot be initiated; without the protection or nutrition provided by the mother's tissues, the genetic blueprint cannot be *(Continued on page 603)*

Who will control your body?

BY BARBARA ROSE

"Sexual repression is the first step towards political repression"

It was one of those perfect summer days in Connecticut—cloudless but with a slight breeze. I was riding in the family car with one of my kids, watching other kids riding their bikes, walking their dogs, doing all the things that kids on vacation do. I wasn't paying much attention to the radio until a news bulletin shocked me out of my mindlessness: It was a detailed report by the police chief of a nearby town of the murder by slow torture of a three-year-old girl by her parents. The couple had never wanted the child and had decided it was time to dispose of her. This bulletin was followed by the news of the Senate hearings on the proposed Helms-Hyde anti-abortion legislation in Congress. Hearings are taking place this fall for an anti-abortion Constitutional Amendment that, if ratified on the grounds of protecting the civil rights of the fertilized egg *from the moment of conception,* could define abortion as murder.

My mind reeled as I calculated the number of unwanted children that unfit parents then legally would be condemned to bear. I thought not only of the pain of those children and their parents but of the social consequences of producing more unbalanced, unskilled, and potentially dependent or criminal people. Another result of the Amendment could be the prohibition of the prenatal amniocentesis test for congenital deformity, so we could also count on more deformed and handicapped Americans being born. The consequences of dealing with the postnatal life and civil rights of these children have been carefully avoided. What backers of this Amendment are interested in is establishing the priority of the rights of the fertilized egg over the rights of the woman who made the error of having sexual intercourse. For there is only one *sure* way never to need an abortion: Don't have intercourse. And this attack on female sexuality is part of the point of the movement to control women's reproductive lives.

I turned off the radio, remembering the days in the not so distant past when we focused not on when life technically begins, but on how *(Continued on page 602)*

DIANA TRILLING ON WOMEN, SEXUAL PRIDE ...AND JEAN HARRIS

BY MARY CANTWELL

Diana Trilling, a writer in her mid-seventies who lives in New York City near Columbia University, has piled-up brown hair, eyes that seem too big for their sockets, and an unexpected, and charming, gap-toothed smile. If she should ask why one began an article about her with a physical description, the answer—my answer—is so that the reader can see her as clearly as she has made us see a "beat" poetry reading at Columbia in 1958 ("so many young girls, so few of them pretty . . . so many young men, so few of them—despite the many black beards—with any promise of masculinity") or a 1967 evening in the audience at Timothy Leary's Psychedelic Celebration ("one could see his fatigue when he took his place on the platform . . . he might have been managing a hangover"). Both are among the subjects of *Claremont Essays* (1964) and *We Must March My Darlings* (1977), two distinguished collections of commentary on American upheavals and phenomena. Mrs. Trilling, like all critics, wrestles with ideas, but unlike many of them, she is a wrestler with great style.

She does not, however, let that style occlude the subject; although her literary criticism, for instance, is written out of a clearly defined stance, it is the book that gets reviewed, and not the reviewer. And since one doubts that Mrs. Trilling has made much money out of writing (at the same time that one envies her for never seeming to have had to), the news that financier Norton Simon had taken a $1,000,000 option on her forthcoming book about Jean Harris for a movie was met with the joy that might accompany a new Miss America's being 5'2", 140 pounds, and bristling with irreverence. Finally, a good guy was walking away with the bucks.

But why Mrs. Harris? Mrs. Harris who disregarded the great maternal dictum "No man is worth it" and the great paternal command "Know when it's time to go home" and shot her lover, Herman Tarnower? Mrs. Harris about whom Mrs. Trilling says, "I'm a wounded bird. You're a wounded bird. Everybody is a wounded bird. She is no wounded bird." Why Mrs. Harris?

"The same thing that's making the whole world interested in Mrs. Harris," Diana Trilling says. "I can't remember in my whole life a subject that has been appealing to more people . . . men, women, everybody. Intellectuals, the most serious people, doctors, everybody I go to, everybody whose paths I've crossed. . . . I was captured by the very first story, which was that she had come there to ask him to kill her. Well, you know, that started my psychological imagination going. I was very sympathetic to her, but I still could not help but see the extraordinary hostility in coming to the man whom you are supposed to love and saying you want him to kill you. That was what first attracted me to the case."

America's social conscience tackles a most intriguing murder

Apart from the time, in the 1940s, when Mrs. Trilling was reviewing regularly for *The Nation,* undertaking, by critic Paul Fussell's *(Continued on page 605)*

Sigrid Estrada

She is, above all, a civilizing force in American culture—the author, over some forty years, of sanely brilliant volumes of literary and social criticism. With her late husband, Lionel Trilling, whose collected works she has just edited, Diana Trilling occupied (as she still does) the front ranks of one of America's few remaining aristocracies: the aristocracy of the mind. This month, happily, marks the publication of a bold new Diana Trilling venture—a book called, simply, "Mrs. Harris"—an unflinching appraisal of the Jean Harris murder case, the most riveting romance-to-the-death of the 'eighties.

As a critic, Diana Trilling is fiercely reasonable. Her pages, functioning as a kind of courtroom, probe the meanings of events and lives as closely as if they were testimony. As Paul Fussell has pointed out, it is no accident that she favors the words "conscience" and "responsibility" in her work; for she is obstinately moral, setting standards that perhaps few writers other than she can live by. "Probably there has never been a time when so many people wrote so 'well' as now but to such meager purpose . . ." she said in the 'forties, and it is as true today. But Trilling is the exception to her own rule.

A lover of music, of fine food, cooking, good company—the civilized pleasures, in short—the question, with Diana Trilling, has never been what she is (what is she not?) but how she manages, in a disjointed time, to be everything at once.

This spring, Mary Cantwell visited Diana Trilling and talked to her about her work, "Mrs. Harris"—and Mrs. Trilling. At left, a telling interview.—C.M.

GRAND

*B*icoastal living, high powered lives—these are synonymous with the name Lazar. Irving Paul ("Swifty"), the image-making, image-breaking agent who has represented such top writers as Truman Capote, Ernest Hemingway, Irwin Shaw, Cole Porter, Noël Coward, Jean Kerr—and his wife, Mary (she has her own production company, Juno Productions), by necessity live two geographically diverse lives; but they manage to make them one. In Los Angeles, they have a large formal house filled with formal, much cherished furniture, exquisite paintings and sculpture; in New York City, where they spend, in all, about four or five months of each year, home is a handsome, comfortable *pied-à-terre* that also serves as an office for both of them and a place to entertain clients and friends. On either coast, it's nonstop living/working, using each city to the fullest.

Walk into the New York apartment to see Swifty and you are caught up in his world of movie contracts, opening nights, million-dollar book deals, glittering parties. The phone never stops ringing. "I spend my mornings calling Europe, the afternoons calling California," Swifty explained.

Into this maelstrom walks Mary, tall, cool, gentle—a very calming influence. "In New York, we wanted an apartment that was totally functional, easy to care for," she said, "almost with the feeling that you could hose the whole thing off. Naturally, you can't," she laughed. "It's really a reversal of living styles—formal in California, informal *(Continued on page 607)*

Karen Radkai

The study (three views, these two pages) does magnificently what the major rooms in a pied-à-terre must do: economize space, serve multipurposes. By day, this is Swifty's office (the desk, upper left, is his communications center), a storage area (a wall, lined with closets, holds manuscripts, the Lazars' New York clothes). By night transformed with a pull of a window shade covered in the same English chintz as the walls and with an oval table pulled up to the banquette—this space becomes an intimate dining room (below). The paintings, a joy by day or night: Edouard Vaïtat's portrait of his wife, a Camille Bombois still life with flowers.

Mary and Swifty Lazar's
New York pied-à-terre:
glorious nerve center
for high-powered lives

SOLUTIONS

"Even in a part-time home, we like to be surrounded by the things we love"

The Lazars' living room (two views, left) seems twice as large as it is because of the illusion-giving mirrored wall. Wall-lining sectional seating, movable small tables provide flexibility during a party; twenty-five people do not feel crowded here. A card table circled by four nineteenth-century English chairs, inlaid with mother-of-pearl (from Mallett's, London) gives Swifty another work area (below), more seating for guests. Glass-shelved wall (below) is filled with treasured art books, Chinese Tang dynasty figures, eighteenth-century Chinese ginger jars. Part of the Lazars' much loved art collection: the Alexey Jawlensky portrait of a Spanish girl (over the mantel, far left); the Raoul Dufy oil to its left; the thirteenth-century Cambodian sculpture and a nude figure by Manguzzi at either side of the mantel. Above: Mary Lazar under a favorite painting by Juan Gris.

Karen Radkai

COLOR

THE FRESH APPROACH

Thinking has changed. You no longer want to follow a prescribed palette for lips, cheeks, eyes . . . and why should you? You approach makeup more and more as you do fashion: buying what works best for you in individual pieces. This fall, the big cosmetics news makes it easy. There's a terrific new wearability about the new colors; although subtle, they deliver plenty of "kick," thanks to special new textures, "buffed" and sometimes "satin-finished." . . . There are key elements, too, that will make the makeup "separates" you already own take on new life. Read on . . .

GETTING THE MOST OUT OF YOUR MAKEUP

Take "burnish" . . . once a word that had to mean "evening makeup." No longer. This fall, burnish can involve as much or as little metallic quality as you want . . . and you *should* invest in some metallic makeup because it works perfectly with all that's best about fall fashion (see *left,* the Perry Ellis for Alixandre knockout cross fox ankle-length cape). When it's all-out burnish, as here, it's from Christian Dior's Les Scarabées collection on eyes (Red/Gold lid gloss), cheeks (Spice), and lips (Cashmere Crème). Other beautifully burnished options: Lancôme's Silversmoke Fawn shadow, Charles of the Ritz's Revenescence Autumnberry Mist cheek color, Estée Lauder's Sweet Melon lipstick. Makeup by Joey Mills; hair by Howard Fugler;

kes the difference

What makes color work well (or not so well) on your skin? It all depends on the texture of the product you choose, the amount you use, and the way you like to apply it.

Texture counts more and more these days . . . as this season's terrific eye colors prove—particularly the "soft metallics," which glide on easily, even when the applicator's your finger (see *far left*).

Some textures are easier to handle than others . . . powder formulations are generally considered more "controllable" than creams or liquids. Women with oily skin should definitely opt for powdered products to get the best results.

If you think "less is more" when it comes to the amount of a product you use, you're on the right track. One way to be sure: use a cotton-tipped stick to apply color a dot at a time—easy and economical. Check as you go with a magnifying mirror. Nothing looks worse than a blast of color on lid or cheek. The trick is to use a little, then blend a lot!

Water is an essential element, and nothing works better than a small damp sponge when it comes to applying makeup base . . . ensuring a smooth finish, precluding demarcation lines. Try dampening any powdered product (eye shadow or blusher) to intensify color. Spray your face lightly with water after making up to give a special "dewy" look . . . and to help makeup stay looking fresh.

How can you be sure not to use too much blusher or powder? Use the right brush. A full sable one for face powder and contour color (softer still, a squirrel brush—see *near left,* by Trish McEvoy); a dual-purpose tapered lip brush which can outline shape as well as fill in with color; a fine tipped shading brush made of natural hair for eye colors.

GETTING THE MOST OUT OF YOUR MAKEUP

When the tool is right, the amount of makeup used is more likely to be right, too. . . . The trick to a good makeup is for the color to look as if it were "born" there . . . naturally. Remember the experts' guideline: you can always add; you don't want to have to take away. Taking off "too much" can traumatize skin, irritating—roughing up—its surface so that color left behind doesn't blend well. You can also add to lighten color: tame too much blush with powder . . . too much lipstick with concealer. Details, see last pages.

Penn

COLOR

new "effects" for day

What gives a fast, fresh approach to the makeup "separates" you already love to use? Unusual new colors, not quite of one color family or another, like the ones swatched here, *below right.*

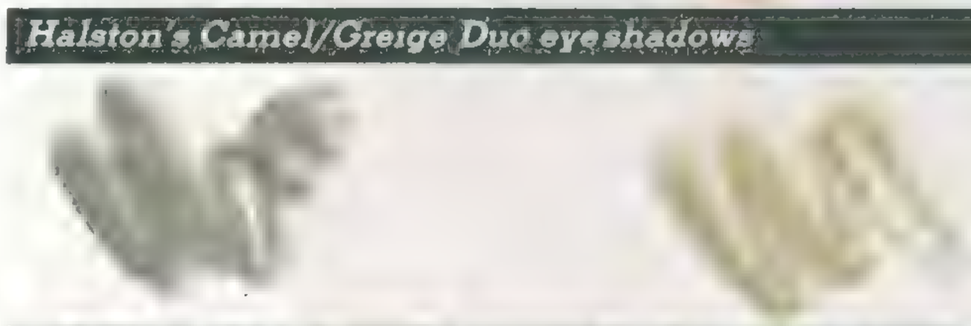
For day, when the new colors stand alone, beautifully—sandstones, coppers, brown-pinks for lips; mushrooms, khakis, a wonderful cast of grey/browns for eyes—they work perfectly with the autumnal notes seen in fashion. They're also sheer enough to work as "overlays," adding shimmer or a muted appeal.

The days of "this has to go with that" are over . . . for makeup as well as fashion, and all this means plenty of options, and this is the real story for fall—making the transition from day to night a snap, as the following pages show. You don't need to change your makeup at night—now, you just heighten, intensify with makeup that's no longer just color; it is "effect," achieved with new technology, bringing you colors that work both day and night because the clothes you wear and the light you wear them in bring about subtle differences.

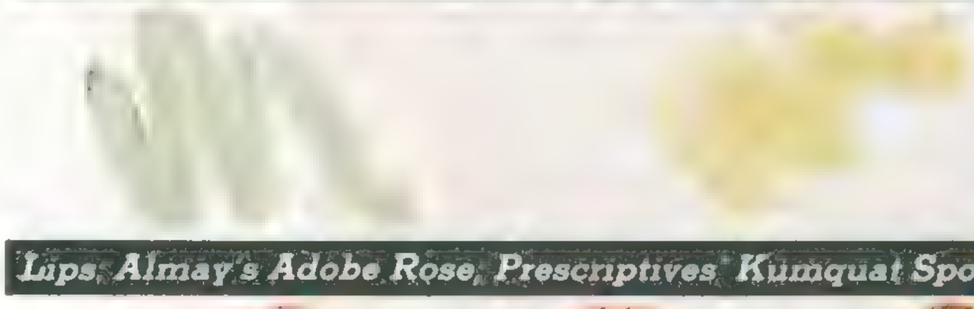
Two beautiful examples are Max Factor's Colorfast Sandstone Soft Frost eyeshadow worn with Chanel's Ombre Cristalline Rose III in the inset, *far right:* both can be used either as eyeshadow or highlighter. And, in the closeup, *above,* Diane Von Furstenberg's Eclipse Icicle Stick—a wonderful color alone, or used to burnish a darker lip color. That they all also work for night as much as for day—with the casual dash of suède and wool here . . . or with the ornamented evening looks on the following two pages—means makeup separates are more flexible than fashion separates.

Eye colors: Frances Denney's Wild Mushroom, Merle Norman's Florentine Rust

Halston's Camel/Greige Duo eyeshadows



Estee Lauder's (Country Tweeds) Willowood shadow, Stendhal's Corne d'or trio



Lips: Almay's Adobe Rose, Prescriptives' Kumquat Sport, Shiseido's Burnt Chestnut

GETTING THE MOST OUT OF YOUR MAKEUP

You can get more, and still more, out of your makeup this season because the important color statements—the burnished tones, the metallics, the khakis, and the intriguing color blends for lips—have been interpreted from every angle, giving everyone a chance to make a change . . . working with fashion in a newly compatible way. Here, golden-toned makeup for day with Ralph Lauren's brown suède jacket, navy turtleneck, glen plaid cuffed pants. Concord Mariner watch; Boutique Fabrice bracelet. Makeup Sandy Linter hair, Harry King; details, last pages.

Makeup and fashion
—made for each other
this fall,
with a myriad
of compatible choices

Penn

The color difference
at night is
in application,
intensification.
Gold on gold...
iridescents that
change color
in the light...

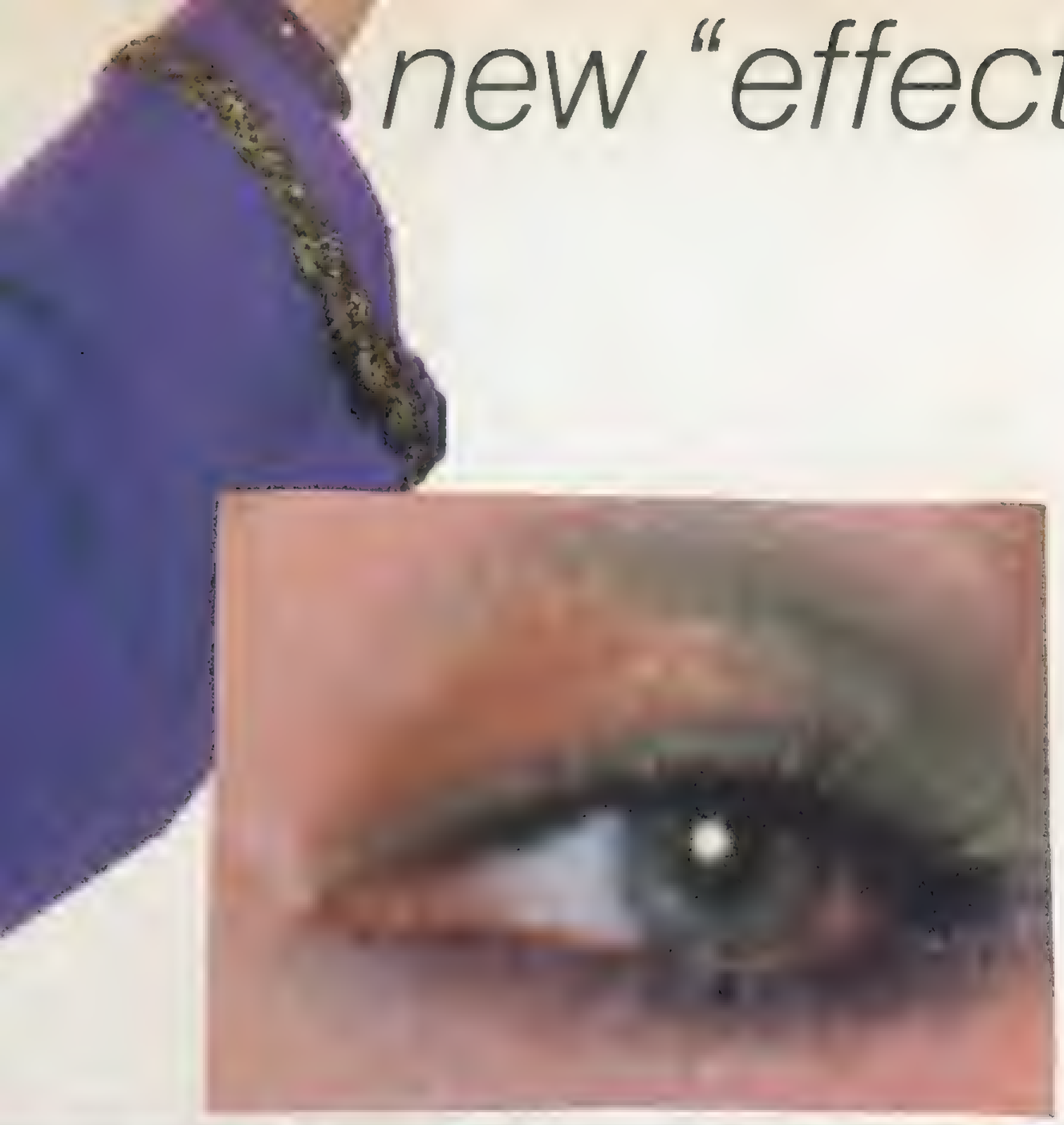
Makeup that can make the day-to-night transition without missing a beat . . . that's what this fall's makeup is all about! When you add more, you don't get a look of more but of a different dimension, improved "finish," and subtle but significant color changes. . . . Gold has a big role in many strengths and versions, "lifts" a look just as putting on an extraordinary necklace— *at left:* the impact of both. And when you're *really* dressed *(right),* a gold-shot silk Paisley blouse and skirt by Oscar de la Renta . . . a mouth "dressed" in gold or pink or both depending on the light (close-up, *next page*). *Left:* Makeup from Princess Marcella Borghese's Rococo Gold collection, Siena Gold lips, Chianti/Ochre eyes. Lisandro Sarasola top; earrings by Stigi; all other jewelry by Alex & Lee, Arthur Koby. *Left:* hair, Harry King; *right,* Garren at The Plaza; makeup, Sandy Linter; details, last pages.

Penn

The news in haircolor is burnish: copper for brunettes, bronze for blonds. And—vibrancy!

Penn

new "effects" for hair



Eye colors: Bonnie Bell's Gold II; Shiseido's Glazed Apricot; Max Factor's Moonlit Mocha

Germaine Monteil's Blue Spruce; Merle Norman's Florentine Plum; Monteil's Copperleaf

Because your hair and its color, almost more than anything else, deliver the first, *fast* impression of you . . . you may want to consider more haircolor or shine this fall. Especially since now the thinking is not going blond or a dense uniform dark color but enhancing your hair with special shades, a move that can also influence and improve the look of your makeup, your clothes.

This fall, "a look of burnish—burnished copper for brunettes, more bronzed tones for blonds—is part of a more distinctive relationship between makeup and dressing . . . which demands that hair color, as well as hair style, be more carefully thought out," says James Viera, vice president-corporate technical director at L'Oréal. "I see many more *special* colors being used—not much streaking and frosting—more aubergine, russet or pale, very pale apricot." Two of the best haircolors this season: Molten Copper and Bronze from L'Oreal's Majirel collection.

Leland Hirsch, director of Nubest & Co. and the new special consultant for product development at Clairol, predicts "more vibrancy in hair color—striking without being unnatural. To achieve the necessary underlying rich effect means mixing some of the brightest shades—copper, flame—with the more subtle—plum, cinnamon, cool brown—and that needs a professional."

GETTING THE MOST OUT OF YOUR MAKEUP

The khaki eye and iridescent pink mouth are close-ups of the makeup with the Oscar de la Renta evening turnout one page back—Revlon's Gypsy Jade/ Gypsy Copper and Ultima II's Goldfire Gloss Stick, examples of the flexibility that fall makeup colors share as they could as well be worn with Geoffrey Beene's vibrant purples, *left* (dress fabric by Corisia). More options are swatched: You'll note a mellowness to the eye colors to balance "brights" for lips. But the mix is all yours. Hair, Garren at The Plaza; makeup, Sandy Linter; details, stores, see last pages.

Lip colors: Lancôme's Neon; Shiseido's Japanese Maple; Chanel's Orange/Lacquer

Important point to note: the use of a conditioner after all hair coloring. A new one specifically formulated for color-processed hair is Clairol's Positive Reaction, which lasts through five shampoos.

To rinse in "burnish"—as much or as little as you want, there's a new (non-peroxide) method, Renaissance Color Treatment, from the Resca/Lintermans Salon, that coats but doesn't penetrate the hairshaft. Applied with a sable brush, it lasts through several shampoos.

With the delicate
shadings of fragrance,
one bold statement
in red. New bite
of color at night...

Andrea Blanch

what makes the difference

Fragrance "separates" are an accepted part of women's lives, as soaring sales continue to prove. Few women today remain "faithful" to one particular scent. Far from it.

In a recent consumer survey, it was reported that only 4 percent of all fragrance users use only one scent; 16 percent use ten or more, with 32.6 percent using at least three.

One of the most intriguing developments is described by the fragrance experts at Chanel: "Recently, many people have begun to experiment with fragrances primarily created for the opposite sex. Interesting sociologically." Why is it happening, with the enormous choice so readily available for both sexes?

One reason seems to be that many men's fragrances are beginning to incorporate what used to be called "female notes": floral and fruit essences.

Richard Meyer, president of Jōvan and one of the most knowledgeable men in the fragrance industry, says, "In terms of composition, there's very little difference between men's and women's fragrances. In fact, many of the men's fragrances sold today have evolved from women's fragrances. Pierre Cardin for Men, for example, has certain things in common with Shalimar, Brut with Ambush, Aramis with Cabochard.

"To 'masculinize' a fragrance, one looks to what the customer perceives as masculine notes—woody ones like sandalwood, chypre, patchouli, leather. These scents are innately associated with masculinity. Animal notes, too, such as musk, also conjure up masculinity. When they're used in women's fragrances, they add a warmth and sexiness that both sexes like. This is where the boundaries of masculine and feminine fragrances can transcend each other . . . encouraging, if you like a 'unisex' approach to perfume. . . . One important difference to this directon comes with Jōvan's Andron, one scent for men, one for women, each carrying the first pheromone base in the history of the fragrance business. . . ."

Richard Lockman, president of Jean Patou, Inc., believes, "Most perfumers know that, with the important exception of the all-out floral fragrances, most scent does not have an exclusive gender. A true floral like Joy, rich in Bulgarian rose and pure jasmine, is the very essence of a woman's fragrance; but when you start dealing with all the numerous other categories now available—woody, green, Oriental, fruity, modern blends—then there are countless examples of fragrances that can be worn by either a man or a woman."—SHIRLEY LORD

GETTING THE MOST OUT OF YOUR FRAGRANCE

Given the choice in fragrances today—the first need: to pinpoint those that give you the most wearability, pleasure, value, as you do when you collect new makeup "separates." With the differences between fragrances made for men and those made for women tending to become less apparent, there's more choice than ever. What makes the difference? It's all in the "nose of the beholder," say the experts—your nose and his. This month, two important new fragrances to put to the test: Antaeus Pour Homme by Chanel ("warm, woody, masculine") and Magie Noire by Lancôme ("woody, floral, spicy"), both bound to raise more than a few temperatures. . . . Distinct point of difference: the delight of a bright-red lipstick; here, Autumn Bittersweets by Elizabeth Arden to wear with muted makeup and a very special black dress—this one by Geoffrey Beene. Earrings by Barry Kieselstein-Cord; hair and makeup by Rick Gillette; fashion details, stores, see next to last pages.

Mike Reinhardt

Starting here, all the new options for all the evenings that fall on this side of "big" . . .
A terrific suit from **Halston,** *left*—the kind of thing you'd reach for first, again and again. His small, fitted signature jacket and dirndl skirt in black leather. And a pretty white organza blouse tied with colored silk. Halston Sportswear. Jacket, about $550; skirt, about $390; silk blouse, about $170. Elizabeth Arden Salons; Nan Duskin; Lillie Rubin South & West; Balliet's; May D & F; all Halston Boutiques. . . .
As uncomplicated, as casual as sweater dressing, but the effect is altogether different, *right*—**Zoran's** luxurious evening separates: a hooded, narr[illegible] cardigan-coat in black velvet, cropped velvet pants and long, slide-y tuni[illegible] of white silk char[illegible] Coat, about $400; [illegible]s, about $200; tunic, about $220. Saks Fifth Avenue; Linda Dresner, Troy MI; Neusteters; Maxfield Bleu, Los Angeles; I. Magnin. On these eight pages, hair and makeup b[illegible] Rick Gillette. Acces[illegible] details, men's clot[illegible]ages

for evenings when...

. . . when you want to be dressed, but not dressed up
. . . when you want something
different from day, but just as easy . . .
when you want a little more,
but not too much—
the clothes on these eight pages

for evenings when...

. . . You're heading for the theater,
a concert, a movie . . .
Instead of "a little black
dress": attractive movable
pieces put together as
total looks with more dash
a more casual air.
left: The difference—delight—
of Harold Levine's
wide, cropped velvet pants
and soft cardigan sweater.
Pants of acetate
and rayon, sweater of
mohair and acrylic angora,
collar (about $450)
Saks Fifth Avenue, NYC;
Lillie Rubin, 59th & West;
B. Siegel, Detroit; Kane's,
Chicago; Bullet's,
Carol & Mary, Honolulu.
Near left: the relaxed
"sporty" feeling of Zoran's
cashmere hooded tunic
sweater (about $450),
with [illegible] (about $270); Henri Bendel;
Minnetonka, John Simmons;
Memphis, TN; Ultimo, Chicago;
Jacobson Graves, Minneapolis;
Neusteters; J. Magnin.
Far right: two of this year's
hottest looks, from
Koret for J.L. Sport—
a leather skirt, softened with
a [illegible] (about $320)
and [illegible] blouse
or [illegible] with cut-outs.
Of [illegible] georgette
(about $60); Lord & Taylor,
Bar[illegible], Lester Melnick,
Dan[illegible]akowitz, Neusteters.
Details on men's clothes,
next [illegible] pages.

Mike Reinhardt

. . . It's dinner at your favorite restaurant

Solved: the problem of what to wear for "cover."

This page: A 7/8 coat of sleek black leather, piped in silver, lined in white Kalgan lamb. Works over everything. Here, it's over the easiest night dressing—slide-y warm-up pants in black satin, a turtleneck sweater. Coat, **Yves Saint Laurent for Alixandre.** About $2750. Henri Bendel; Nan Duskin; Saks-Jandel; I. Magnin, Chicago; Swanson's on the Plaza; Herbert's Furs, San Francisco. Sweater and pants, Saint Laurent Rive Gauche. . . . Sometimes the key to this kind of dressing is a terrific blouse. E.g., the soft wine silk jacquard with a Paisley print, *inset.* When you stand up, wine suede pants add texture, a pulled-together finish. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** Blouse, about $230. Pants about $530. Bloomingdale's; Montaldo's; Hudson's; Sakowitz; Frost Bros.; I. Magnin. . . . One of the simplest answers to "dressed-but-comfortable"—the familiar, uncomplicating ease that comes with sweater dressing. *Far right:* **Joan Vass** tunic sweater and cropped pants, both in soft, fluffy black angora. Sweater and pants, about $800. Saks Fifth Avenue; John Wanamaker; Linda Dresner, Troy MI; Neiman-Marcus. Details, men's clothes, additional stores, last pages.

...enings when_

Mike Reinhardt

for evenings when...

. . . You're meeting someone for drinks
. . . going on from there

Any evening when you want
to look "special"
but still feel relaxed,
there's nothing like
sweater-and-pants dressing
when it's a sweater like
the one *left*. Decorated
and with more dazzle,
Giorgio Sant'Angelo's
glittered black/gold jacquard
knit "reindeer" cardigan,
worn here over soft
untrousery black pants.
For Marjer Enterprises. About
$350 pants, about $120.
Elizabeth Arden Salons; Cyrela
Brookline MA; Kaufmann's;
Saks Jandel; Lou Lattimore.

Another way *right*
a suit—but one that's
very soft, far from
anything "office-y."
From **Gloria Sachs**, in brown
velvet—an irresistible
short fitted jacket,
embroidered and very feminine,
black silk satin blouse
with a ruffle-edged ascot
and longer velvet dirndl.
Jacket, about $440; skirt,
about $250; blouse, about
$230. Saks Fifth Avenue;
Montaldo's; L.S. Ayres; Jackson
Graves; The Carriage Shop, Dallas.
Details, men's clothes, last pages.

Mike Reinhardt

FUR . . .

ALL THE LUXURY YOU EXPECT IN A FUR, YOU FIND THIS SEASON. WHAT'S UNEXPECTED IS THE PROPORTION: MORE DASH IN COATS THAT ARE BIGGER, LONGER. MORE DESIGN IN A JACKET. MORE INTEREST IN COATS THAT REVERSE TO FUR, IN FUR LININGS. IN NEUTRAL COLORS, NATURAL OR DYED. ON THESE EIGHT PAGES: THE ONGOING APPEAL OF FUR, THE SIGNS OF CHANGE

*Starting with this year's most important buy in a coat—loose, with new length, in natural fisher . . . the impact is in the fur itself. To order—**Jean-Paul Avizou for Revillon** at Saks Fifth Avenue. About $51,800. More glamour: Koos van den Akker's gunmetal leather trousers, John Anthony's bugle-beaded chiffon blouse. Hair, here and on the next four pages, Sean Hoskins for Garren at The Plaza; makeup, Wendy Whitelaw. Fashion details, last pages.*

Marco Glaviano

MORE TO GO FOR!

THE NEW YORK COLLECTIONS

FUR...THE NEW 3/4

COAT TO GO FOR!

One coat to wear as two, opposite—in black-olive dyed squirrel. In this year's newer, longer 3/4-length—just to the knee. ***Viola Sylbert for Alix-andre,*** *about $6000. Henri Bendel; Nan Duskin; Saks-Jandel; I. Magnin, Chicago; Frost Bros.; Herbert's Furs, San Francisco. To wear with Perry Ellis' cable crewneck and Cossack pants. . . . This page: Perfect proportion—in a natural Canadian fisher topcoat, squared at the shoulder. To note, to watch for—the same new longerknee-length you saw on the opposite page.* ***Christian Dior Furs,*** *NYC, about $19,500. Blum's Vogue, Chicago; Swanson's on the Plaza; Balliet's; Sakowitz, Houston; Holt Renfrew of Canada. Underneath—tweed sweater and full pants, by Perry Ellis. Fashion information, stores, last pages.*

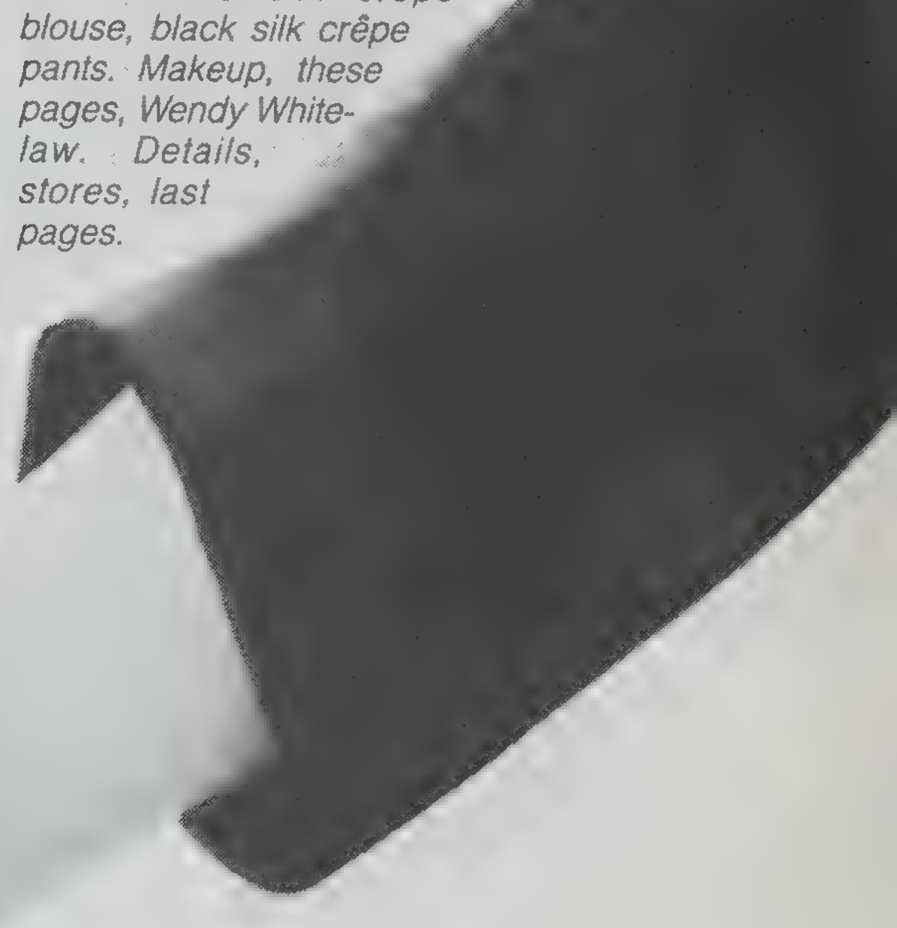
Marco Glaviano

FUR...THE NEW COLORINGS
Marco Glaviano

This season's colors, to wear as "neutrals": chestnut brown, loden green, or navy. Left: The oversized blouson in dyed navy sheared nutria, with Tibetan lamb sleeves and a detachable lamb hood. The effect is surprising, round—pretty. ***Giorgio Sant'Angelo for Michael Forrest,*** *about $3995. Nan Duskin; Saks-Jandel; Halle's; Frost Bros. . . . Right: The jade coloring, the more generous shape, the 3/4-plus length make* ***Grosvenor's*** *dyed-fox coat a standout in any season. Grosvenor Canada, Saga fox, about $3750. Bloomingdale's, NYC; Cikra Furs, Cleveland OH; Chudiks of Birmingham MI; Alaskan Fur Company, Kansas City MO; Lloyd's Furs, Denver CO; Roberts Furs, San Francisco CA. Fashion information, stores, see last pages, this issue.*

FUR...THE NEW SMALLER JACKET

In flatter furs, with a very definite sense of design in the way the skins are used, in the shape—close to the body, cut like an evening jacket. Top inset, the decorative take: luggage-brown dyed mink paw stencilled with black tiger stripes, in a dolman-sleeve blouson, with a flounce below the waist. ***Stephen Burrows for Robert Sidney Furs,*** *about $4000. Henri Bendel; Lovemans, Chattanooga TN; D.H. Holmes, New Orleans; The Boston Store, Milwaukee WI; Foley's, Houston. Black leather pleated pants, North Beach Leather. Hair, here, Sean Hoskins for Garren at The Plaza. . . . Inset below: The waist-length jacket in black ranch mink and fox—to wear for day, for evening.* ***Yves Saint Laurent for Alixandre;*** *Blackglama mink, Saga fox. About $5000. Henri Bendel; Carl W. Herrmann Furs, Pittsburgh; Saks-Jandel; Swanson's on the Plaza; Frost Bros.; Suzette International, Santa Fe NM. Black satin ankle pants, Saint Laurent Rive Gauche. Hair, here and opposite, Edward Tricomi of the Pipino-Buccheri salon. . . . When fur is used as fabric, opposite: a black Swakara jacket, squared to the hip—with a ruffled collar, a ruffle at the shoulder.* ***Bill Blass for Mohl Furs,*** *about $4000. John Wanamaker; Halle's; Marshall Field's; L.S. Ayres; Colberts, Amarillo TX. Bill Blass white silk crêpe blouse, black silk crêpe pants. Makeup, these pages, Wendy Whitelaw. Details, stores, last pages.*



THE NEW YORK COLLECTIONS

TO GO FOR!

Marco Glaviano

Real finds this season

. . . the attractive, wearable clothes on these pages—clothes that also manage to deliver, at good prices, a sense of fashion news. What you'll be seeing: new dresses—one-piece or two, sometimes with culottes. Always in richer colors and warmer-patterned fabrics, in different texture combinations, and, with more—the delight of extras—metallic touches, prettier ornamentation . . .

Jo Francki

Opposite: The newest "two-piece" dress with a little extra in the way of ornamentation—a black silk crêpe de Chine culotte, gold-leaf mosaic patterning, and soft matching top, from **Carol Little for Saint-Tropez West**. Skirt, about $88. Top, about $88. Saks Fifth Avenue; Higbee's; Hudson's; Neiman-Marcus; Liberty House of Hawaii. . . . *Above:* For the softness!—**Adri's** double coat: oversized dark-green mohair and a thin checked cotton poplin rainshell. Coat, about $710; shell, about $335; jersey pants, about $165. Bergdorf Goodman; Macy's, San Francisco. . . *Right:* The appeal of colorings that are richer, deeper **Nat Kaplan's** easy hunter-green Paisley dress, soft, ruffle-trimmed. Of Qiana. Lord & Taylor; Lillie Rubin-South & West; Sakowitz; I. Magnin. Hair, Stephane Lempire for John Sahag and Frenchie Casimir; makeup, Fran Cooper and Wesley Dunn for Garren at the Plaza. Details, last pages.

. . . in clothes that are all softer, feminine, more charming. *Above:* From **Frances Henaghan,** a Burgundy/brown challis divided skirt in Paisley print, matching jewel-neck pullover. About $126. Bonwit Teller; Saks-Jandel; Rich's; Furchgott's, Jacksonville FL; ZCMI; Carol & Mary, Honolulu. . . . *Left:* Polished dressing that goes anywhere from **David Hayes:** cognac/black silk dress and a short jacket in black wool crêpe. About $450. Lord & Taylor; B. Forman; Saks-Jandel; Balliet's; Sakowitz; Frost Bros. . . . *Opposite, top:* Something a little more "dressed"—at a good price: **Leslie Fay's** black georgette ruffle-neck blouson, panne velvet pleated skirt. Top, about $58; skirt, about $42. Late September at Lord & Taylor. . . . *Right:* Always a find—a very, very pretty dress. This, from **Zandra Rhodes** for Jack Mulqueen, in striped black silk jacquard with a zig-zag print and face-framing collar in white pleated silk taffeta. About $190. Lord & Taylor; Kaufmann's; Balliet's; Frost Bros.; Macy's, San Francisco; Bullocks Wilshire, Los Angeles and La Jolla CA. Hair, Frenchie Casimir; makeup, Fran Cooper. Details, additional stores, last pages.

Jo Francki

Different ways to look pulled-together for day...

THE NEW YORK COLLECTIONS ... *real finds*

THE NEW YORK COLLECTIONS ... *real finds*

Clothes you can count on for good looks... and for a little bit more

Opposite, above: From **Abe Schrader by Marlene Middlemiss,** an unmatching suit, soft-tailored, in soft colors. The striped jacket with a stand-up collar; slim, wine-colored skirt, and dusty-rose double-breasted blouse, about $430. Lord & Taylor; John Wanamaker; Kaufman's; Woodward & Lothrop; Halle's; Sakowitz.

Opposite, below: Easy P.M. dressing—a black-and-gold rayon georgette blouse with a ruffled collar, and soft-pleated black rayon velvet pants from **A.J.'s by A.J. Bari.** Blouse, about $140; pants, about $90. Bloomingdale's; Montaldo's; Burdine's; Swanson's on the Plaza; Frost Bros.; Bullocks, Las Vegas.

This page: From **Norma Kamali,** a wonderful dress, a great price, a lot of style!—red-and-black check cotton wrap-dress with pleated, puffed sleeves, padded shoulders. About $68. Saks Fifth Avenue; John Wanamaker; Saks-Jandel; Higbee's; Ultimo, Chicago; I. Magnin. Details, additional stores, last pages.

Hair, by Stephane Lempire for John Sahag and by Frenchie Casimir; makeup by Fran Cooper and by Wesley Dunn for Garren of the Plaza.

Jo Francki

JUST ADD RED... JUST ADD GOLD!

What turns a very straightforward, easy-going way of dressing into something to celebrate: Color! It could be this year's key way to "dazzle," day or night—with gold. Or with red-hot red: there's not a lot of it around, but what there is can steal the show. You see the impact red can deliver, *left*, in **Michaele Vollbracht's** charming peplumed angora sweater with his "fantasy" print silk crêpe de Chine jodhpurs, sparkled with sequins. Turnout, about $1250. Late September at Saks Fifth Avenue; Lou Lattimore. The matching boots, by Reed Evins for Two City Kids. . . . The excitement of red and gold in a flash: **Giorgio Sant' Angelo's** wonderful suède tunic, *right*—clean, effortless, appliquéd with abstract leather "serpents" for even more dash (about $2000). With this kind of top—simple, soft wool crêpe pants . . . in red. JP Stevens fabric, about $140. Frost Bros. To order at Saks Fifth Avenue. . . . *Inset above:* Another knockout top—by **Stephen Burrows**—a close-to-the-body jacket, all sequins and bugle beads . . . all the shine, the dazzle you could want (about $4200). With black rayon crêpe pants, cuffed at the ankle. American Silk Mills fabric, about $170. Both, for Pat Tennant. Henri Bendel; Ruth Shaw, Baltimore MD; Hattie; Sakowitz; Giorgio, Beverly Hills. These three pages: Hair, Stephane Lempire for John Sahag; makeup, Sophie Levy of the Pipino-Buccheri salon; manicure, Sylvia of Moi Cosmetology. Details, men's fashions, see next to last pages in this issue.

Mitchel Gray

JUST ADD RED . . . JUST ADD GOLD!

An unmistakable sense of gaiety . . . delivered instantly with red and gold: two colors that move in and out of everything this year . . . and always make a difference—fast!
Far left: All-out shine—nothing could be more festive . . . or easier: **Bonavitacola's** clean, uncluttered bateau-neck top in gold silk and lamé, with dolman sleeves (about $350) . . . and matching narrow trousers (about $400). Bonwit Teller, NYC; Saks-Jandel; Montaldo's; Balliet's; Sakowitz; Neusteters. . . . And all-out red, *near left:* **Ron Leal's** tunic (about $620) and straight-leg pants (about $570) . . . both of thin, thin French hairsheep suède. Bergdorf Goodman (pants, to order); Montaldo's; Jamie, Nashville TN; John Baldwin; Balliet's; Sakowitz. . . .

Right: A perfect example of the way gold can turn something as simple as dressing in a blouse and pants . . . into something special! From **Robert Codina for Betty Hanson & Co.,** a gazar blouse with matching neck scarf, of acetate and metallic (about $230), and wide, pleated pants of acetate and rayon velvet (about $160). October at Elizabeth Arden Salons; John Wanamaker; Cain Sloan, Nashville TN; Balliet's; Sakowitz; Joseph Magnin. . . . *Inset above:* The charm of **Lynn Bowling's** soft harem pants striped with metallics (about $255) and sheer metallic top ruffled at the neck (about $310). Both, of silk and polymetal. Bloomingdale's; The Twenty-Four Collection, Miami; I. Magnin; The Broadway, Century City. *Right:* Hair, Stephane Lempire for John Sahag; makeup, Wesley Dunn for Garren at The Plaza. Men's clothes, details, additional stores, next to last pages of this issue.

Mitchel Gray

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

Subtle differences: What works, what doesn't—when you're dressing in pants and a small sweater . . . when it's all-out evening . . . when you want to feel "dressed"—and that means a suit

The trick to looking at fashion, this season? Often, we're finding, it's getting underneath all the "fashion." Look under some of this year's most spectacular coats, shawls, and gilded jackets—under the furs, *below:* what's there are the best, straightforward, hardworking clothes. Familiar sportswear thinking. Often, there's a subtle new twist.

The headlines here? The longer length of Perry Ellis' fisher *(below right)*; the way Saint Laurent has worked black leather, white lamb, and silver piping like the most casual shearling *(left)* for night. What's under them are pants, sweaters—recognizable friends . . . but with a little more, perhaps, than a sweater or pants had in another season. You may want a sweater, this year, cut closer to your body . . . like Perry Ellis' charcoal crewneck *(above right)*. His brown tweed pants start like the most classic trousers at the waist but end at the ankle the way your favorite warmups do. We've tucked them in short, decorated, Western-type boots. (When you move, classic trousers pull out of this year's shorter boots. Look for elasticized ankles, stirrups.) **This year, you look for lean sportswear shapes raised to something more by their fabrics.** Saint Laurent, under that leather-and-lamb coat, puts jogging pants, a turtleneck. The switch: The pants are black satin, the turtleneck is iridescent.

In a season of big changes, there are subtle changes—you see them in Adrienne Vittadini's oatmeal-tweed cardigan, *above* and on page 525: it has the shape and finish of a small jacket; with its own foxtail scarf—something unique, extra—and some cashmere pants, it's country dressing. Put that sweater with a small blouse, with a leather skirt that has the same depth of color as the sweater, you've got the equal of a city suit. A total turnout.

You're not going to find that degree of flexibility in a cashmere crewneck or another season's art-knit . . . and **even when a sweater is simple, we've found, you're going to want it as carefully thought-out as a good jacket is:** with as much finish at the wrist . . . a shape that starts with a definite shoulder . . . an honest waist . . . a unique bold pattern, metallic thread, or remarkable texture.

The key to getting more from a suit now? It's finding a suit with more—more times of day—built into it (like the ones, this month, on pages 504–511). Each of them—Oscar de la Renta's velvet-trimmed jacket and striped wool skirt (page 507), Anne Klein's trouser suit in Lurex-threaded tweed (page 510)—has what we traditionally think of as day and evening elements: a fabric, a detail; with a switch in accessories you easily play up either time. We showed them as dinner looks; we could as easily have done them for day with flat shoes and dark woolly stockings, a lizard belt—not a gilded one, with a cashmere or leather muffler at the neck. Sometimes, the difference between day—and later-day—you'll find, is simply your watch rather than bracelets, opening the buttons on a precise velvet jacket, adding a clean crewneck sweater, or tying a blouse as an ascot instead of a bow.

Ron Leal's top and pants, *above right,* stand for something in this issue . . . and that's **the way designers are defining "seasonless" now: not necessarily clothes for every day, but things you want in your closet year-round.** These pants and top are suède; the difference, now, is that they're a new suède as thin, supple, and drape-y as a piece of jersey. The skin breathes. In another color—beige, rust—this top and pants would be sportswear pieces; because of that color—bright red—they're as much dressing as you'd want, with that gold belt and gilded pumps, for most restaurant evenings. Unbelted—worn a little easier, with a flatter shoe—they'd work on a cool summer night when people are coming for dinner, work as the top for white charmeuse pants or for a pair of gabardine trousers. You'd take those pants, in winter, under a cashmere sweater in black.

At night, this winter, "really dressing" is more likely to mean remarkable pieces than remarkable ballgowns: a moiré-and gilded jacket like Oscar de la Renta's *(below)*, or a lamé top. A new option: Standout pants—harem pants—taffetas that balloon, are gilded, are as dressed as any evening skirt. And you've got to dress up to them. With their dulled-gold or bronzed kinds of colorings, these evening pieces take gutsier bronzed beadings, not glittery jewels. With full harem pants, we've found, you sometimes need a lift to carry all the volume—low-heeled pumps, low strappy bronze sandals—and your stockings are as important as your shoes are. You're going to want them to be more than nude: darker colors or with a bit of metallic.

At this moment, we're starting to see harem pants worked by designers as beach coverings for resort. In cotton knits and sheer cottons, when they're put over maillots or two-piece bathing suits, they've got great ease, a certain charm and casual whimsy that makes sense for the time you spend at home and on the beach. It's the way you may like those harem pants best.

YOU CAN BE THINNER IN 14 DAYS.

INTRODUCING DIET GARD™ 14 DAY DIET PLAN.

Now you can lose weight in just 14 days with New Diet Gard,™ the unique and complete 14 Day Diet Plan. It's different from other diet pills you may have tried before because it's more than just a pill, it's a plan.

Diet Gard 14 Day Diet Plan gives you diet capsules with the maximum daily dosage for appetite control. The capsules work in combination with a specially balanced 14 day menu plan designed by a leading nutritionist at a major university.

You'll find that the menu includes satisfying, enjoyable foods like hamburger, pizza, even Chinese dishes, foods that are readily available for people on the go.

And most importantly, the Diet Gard Plan is easy to follow, easy to live with and can be carried with you wherever you go.

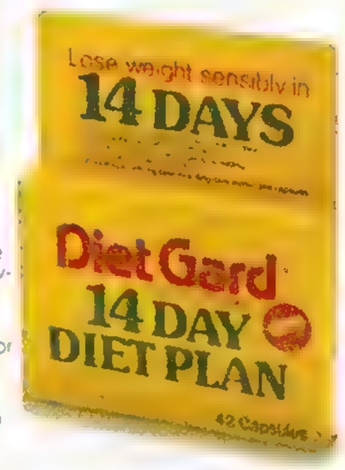
With New Diet Gard 14 Day Diet Plan you can be thinner in just 14 days.

DIET GARD
14 DAY DIET PLAN
Long enough to work.
Short enough to live with.

Diet Gard 14 Day Diet Plan: a delicious 14 day menu, diet capsules with the maximum daily dosage for appetite control, even a place to log your weight loss.

25¢ STORE COUPON DG-V-81

SAVE 25¢
WHEN YOU PURCHASE
DIET GARD™ 14 DAY DIET PLAN
APPETITE SUPPRESSANT CAPSULES OR TABLETS



Mr. Retailer: We will redeem this coupon for face value plus 7¢ handling if you receive it on the sale of any size DIET GARD APPETITE SUPPRESSANT CAPSULES OR TABLETS. Invoices proving your current purchase of sufficient stock to cover coupons presented must be shown on request.
Coupons will not be honored if presented through outside agencies, brokers or others who are not retail distributors of our products unless specifically authorized by us to present coupons for redemption. This coupon is not assignable and is void where use is prohibited, taxed or restricted. Customer must pay any sales tax. Good only in U.S.A. Cash redemption value of coupon 1/20¢. Redemption on other than product specified constitutes fraud. For redemption of properly received and handled coupons, mail to: DIET GARD APPETITE SUPPRESSANT, P.O. Box 1752, Clinton, Iowa 52734. LIMIT ONE COUPON PER PURCHASE. Good only on DIET GARD APPETITE SUPPRESSANT Capsules or Tablets. EXPIRES: JUNE 30, 1983.

APPETITE SUPPRESSANT PREVIOUSLY USED

25¢ AVAILABLE IN CAPSULES AND TABLETS. 25¢

VOGUE'S

HEALTH *style*

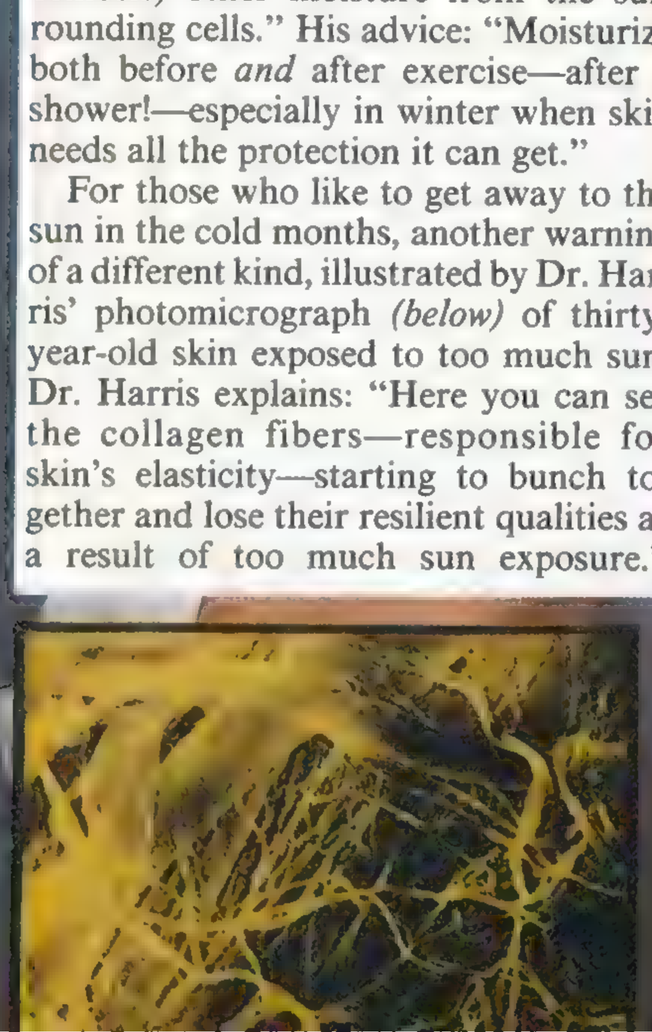
Sleep—how much is too much, too little?... getting enough calcium, iron...improving concentration... exerciser's skin: how to keep it fit

SKIN: CHANGES FOR FALL

The reason fall can be a hazardous time for skin is skin becomes less able to hold its own moisture supply with every drop in temperature. Toddy McMonagle, one of Vogue's symposium guests (see pages 512-517), asked this contemporary skin question on behalf of year-round runners like herself: "Does perspiration dry out skin faster or act as a natural humectant?" Perspiring heavily for two to three hours a day isn't a problem in summer because skin loses less moisture due to the increased humidity in the air . . . but in winter, she said, "my running friends and I don't know if we should moisturize before exercise or not. Will moisturizer clog pores or does the skin moisturize itself if it's so active?"

We took the question to Ronald T. Harris, Ph.D., director of research and development at Redken Laboratories, who told us: "Rigorous exercise that produces heavy perspiration *is* drying for the skin because the salty fluid manufactured by the sweat glands tends to draw out (by osmosis) other moisture from the surrounding cells." His advice: "Moisturize both before *and* after exercise—after a shower!—especially in winter when skin needs all the protection it can get."

For those who like to get away to the sun in the cold months, another warning of a different kind, illustrated by Dr. Harris' photomicrograph *(below)* of thirty-year-old skin exposed to too much sun. Dr. Harris explains: "Here you can see the collagen fibers—responsible for skin's elasticity—starting to bunch together and lose their resilient qualities as a result of too much sun exposure."



TIME TO TAKE ADVANTAGE OF NATURE

Aim for food high in "nutrient density" when on a low-calorie diet, say nutritionists, or you run the risk of nutrient deficiency. One way to get a good return on your caloric investment: eat an avocado, one of nature's outstanding health and beauty products enjoyed by Margaux Hemingway *left*. In the last twenty years, the avocado's popularity has zoomed for very good reasons: it contains eleven vitamins, seventeen minerals, and it's healthful because of its high percentage of polyunsaturated fatty acids (the reason for the avocado's mellow texture, flavor, and absence of cholesterol). The fruit also contains little starch, sugar, or sodium, and half an avocado has only about 138 calories, far fewer than the dieter's perpetual lunch of grilled hamburger. What's more, avocados may cost less than fifty cents each in many parts of the country.

FRANCESCO SCAVULLO

SEPTEMBER IS... time to sign up for a "mind-stretching" night class to widen your horizons . . . to switch gears for more of an indoor than outdoor life . . . to make a habit of walking to appointments, working out on weekends in a sport you enjoy . . . to work on your posture, especially if you're desk-bound. . . . It means a fresh start for skin and hair, affected by climatic change, needing more care, more protection.

Unicap M - it fills in vitamins and minerals you may miss by dieting.

If you're a regular dieter—or even an occasional one—you should know this: dieting *can* reduce your intake of both vitamins *and* minerals.

Vitamins *and* minerals. They are equally important.

And Unicap M has both.

10 Important Vitamins. One Unicap M tablet guarantees you 100% of the U.S. Recommended Daily Allowance for all ten vitamins.

Four Vital Minerals. One Unicap M tablet also gives you your full daily requirement of iron, iodine, copper, and zinc.

That's why Unicap M is called a *vitamin-mineral supplement*—it *supplements* your diet. And that's why it can be especially important to dieters.

Unicap M—
ask your physician
or pharmacist.

Unicap M®

Now you can be fresh-dressed and more comfortable every day!

New improved Carefree Panty Shields®

NEW! Three adhesive strips for more security.

NEW! Soft ends for all-round comfort.

Now Carefree Panty Shields are more comfortable than ever. To keep you feeling fresh and lightly protected every day.

Feel fresh and confident every day. Carefree Panty Shields are just right for between-period staining caused by ovulation or by certain contraceptives. For days when a tampon alone isn't enough. And for tapering off days. Such a comfortable way to feel extra-fresh every day of the month.

If you prefer, choose improved Deodorant Carefree Panty Shields for safe, effective deodorant protection.

For the fresh-dressed woman everyday!

CAREFREE PANTY SHIELDS is the trademark of Personal Products Company, Milltown, N.J. 08850 © PPC 1981

Shape-up secrets—how one working woman stays fit...safe, inexpensive way to clean soft lenses... vitamin C, iron, calcium—important nutrients for women

Contact Soaks

Now, new options for disinfecting soft lenses. The three choices: Commercially prepared saline solutions with a preservative. Commercially prepared preservative-free saline solutions for allergy-prone lens wearers. And, the inexpensive salt tablets you mix with distilled water. (The FDA recently lifted its 1978 ban on the latter.)

"If you look in a mirror and see bulges, you're going to be motivated to take care of your body"

Vitamin C and Iron

With a balanced diet containing adequate amounts of vitamins, experts agree, even the most active athlete has no greater need to pop vitamin pills than a desk-sitter does (for most healthy individuals, that's no need at all). Vitamin or mineral deficiencies, though, can reduce strength and stamina: the most common strength-sapper, among women, is a lack of iron, which can result in anemia. While strenuous conditioning has been shown at times to produce what's called "sports anemia" (a temporary lowering of iron levels) in athletes, "sports anemia is not common," says Fredrick J. Stare, M.D., Ph.D., founder and former chairman of the department of nutrition at the Harvard School of Public Health, "but, among premenopausal American women, iron-deficiency anemia certainly is." The best iron-rich foods are lean meats (particularly liver), leafy green vegetables, enriched cereal products, and dates. Our bodies more effectively absorb iron from meat sources than from vegetables. The amount of iron we absorb from fruits and vegetables can be increased when those foods are eaten at the same time as vitamin C. "Vitamin C in small doses," says Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center, "may help to increase iron absorption from non-meat sources. But iron and vitamin C have to be taken at the same time, and you don't need large amounts of vitamin C to do this." A balanced diet should provide all the iron and vitamin C you need. Too much iron is unhealthy, too—don't take iron pills unless a doctor recommends them.

Skim Milk: The Low-calorie Calcium Source for Strong Bones

"Adequate amounts of calcium may prevent osteoporosis, or thinning of bone, in postmenopausal women," says Sarah Short, Ph.D., Ed.D., R.D., and professor of nutrition at Syracuse University. "But women often ignore their calcium needs when trying to watch their weight." Most experts agree that it's better to get nutrients from natural sources than artificial ones. "When you take a calcium pill, all you get is calcium," explains Dr. Short. "In a glass of skim milk, you get calcium, protein, riboflavin, and trace minerals." *Below:* Calcium sources that each offer about one-third your recommended daily allowance—at quite different calorie counts. Best: skim milk . . .

Skim Milk	(8 fluid ounces)	88 calories
Cheddar Cheese	(1 1/4 ounces)	141 calories
Whole Milk	(8 fluid ounces)	159 calories
Fruit Yogurt	(9 1/2 ounces)	309 calories
Cottage Cheese	(1 1/3 cups)	338 calories
Plain Ice Cream	(1 1/2 cups)	385 calories

GETTING IN SHAPE

When it comes to keeping fit and staying in shape, the most common problem for women is motivation. And ex-Olympic skating champ Peggy Fleming (*below*) is no exception. On the ice since she was nine, Peggy, thirty-three, now travels six months a year with the Ice Capades and has just signed up as an "ABC's Wide World of Sports" commentator. What works for her: a positive attitude—"I feel better when I'm using my body"—and a full-length mirror. "When I see bulges, I'm driven . . ." Another problem—enough energy—is solved by napping, "anywhere . . . even on a dressing-room floor," taking regular vacations—"then I'm ready to dive back into more and harder work," and exercise. Practice skating sessions (once seven hours daily, now one or two hours) alternate with stretch exercise or an hour and a half on a Nautilus circuit. Peggy's goal: some form of exercise for an hour each day.

Post-pregnancy. Peggy skated until three months before her baby—Andrew, now four, a skater since he was two—was born, and she was back on the ice six months later, although "it was hard . . . I gained forty pounds and lost my confidence. But you pick up where you left off." For Peggy that meant daily workouts—swimming, calisthenics—and back to careful eating. "If I feel I'm getting pudgy, I cut out dessert, cut down on portions." Payoff: Peggy is back to Olympic form.

YOUR CONCENTRATION

You can improve it, accomplish more. Here, strategies that work...

If you can't pay attention, you can't do anything else. Whether it is the momentary ability to hear someone call your name in a crowd or the capacity to concentrate on an important task and exclude trivial side-issues, screening out "noise" and focusing the "signal" is the most basic mental activity.

Here are some pointers for improving concentration . . .

Your space. It may be harder to concentrate in an isolated, quiet, empty room than in a place with some bustle. Occasional small distractions stimulate your ability to pay attention. But persistent noise is fatiguing. Don't expect to concentrate well if you have to listen to noisy equipment or people.

Temperature is important: If you are too cold, you won't work up to par, but if you are too hot, you may start well, then tire rapidly.

Your strategy. Although minor distractions can be stimulating, divided attention is usually disabling. Don't try to do two or more things at once. Set priorities so that you are not worrying about something else while you are attending to the task at hand. Arrange your work space so that your eyes aren't drawn to other jobs that need to be done. The time you invest to organize your space will be paid back with improved efficiency.

Don't put unreasonable demands on your attention span. Pauses restore your ability to pay close attention and give you a chance to store what you have been doing in your memory. Even if you are under pressure, time spent taking a regular break will increase your overall productivity. But make it a real break; don't just switch to another demanding task.

Yourself. Most forms of emotional distress reduce the ability to concentrate. If you notice that you aren't paying attention as well as you think you should be, find some time to stop and think things over.

Feeling bored by what you are doing is usually a signal that you are avoiding some important feelings—that you are concentrating psychologically on the "wrong" thing. This kind of boredom is a sign that you are trapping yourself—just as a chatterbox at a party is "boring" because he or she is keeping you away from someone you would rather talk to.

Drugs (including alcohol, caffeine, nicotine, sleeping or diet pills, marihuana, and many others) alter your ability to concentrate. Some drugs are used to improve attention—a cigarette or a cup of coffee, for example—but they have the drawback that concentration suffers after the drug is metabolized; thus, the disadvantages of withdrawal may exceed the initial benefit of using the drug.

Lack of sleep is a major reason for poor concentration. Learn to take catnaps or use a meditation technique instead of a drug to help you to keep going until you get a good night's rest.

Concentrating at sports. Paying attention and concentrating are as important to success in games and sports as they are at work. A ball game—whether it's tennis, pinball, or volleyball—calls on your ability to screen out distractions and separate signals from noise. But the trick is to realize that the *motion* on the ball is the real signal, not the ball itself.

Activities requiring a lot of strength at just the right moment—such as weightlifting or the martial arts—call for a special kind of concentration. But it is not clear whether concentrating is needed to make muscles work harder or whether it serves to screen out potentially distracting thoughts—probably, the latter.

For endurance sports, such as jogging or swimming, *not* concentrating on anything in particular may be most helpful. According to Herbert Benson, M.D., of Boston's Beth Israel Hospital, author of *The Relaxation Response* (William Morrow), runners who meditate while they run use less energy than those who don't.

—WILLIAM BENNETT, M.D.

The time you invest to organize your work space will be paid back with improved efficiency

Gum chewing: why you shouldn't. "It's not a good habit," says Alexander Eitches, D.D.S., chief of prosthodontics, Mount Sinai Hospital, NYC. "It promotes oral-cavity functioning when the mouth should be at rest and puts added stress on teeth. If you must chew gum, be sure it's sugarless"—which, by the way, is sweetened with sugar substitutes but is also caloric.

EXERCISER'S "TALK TEST"

To keep the intensity of your exercise at a safe level—whether it's running, biking, sit-ups, or whatever—use the simple "talk test": if you cannot talk comfortably (without huffing and puffing) with a companion as you're working out, you're overdoing it.

Photo, *above*. Jacket, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Pen, Elsa Peretti of Tiffany Earrings, Karen Reed for Bergére. Pendant, Steuben Glass. Muffler, Stephen Dweck

NOW L'ERIN COLOR TRUE/2™
LETS YOU MAKE EYES BEAUTIFULLY.

Our model is wearing Electrus Pewter/Smoked Steel ©1981 L'erin

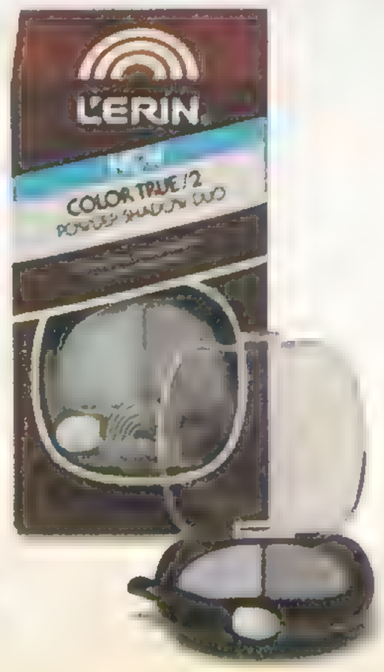
INTRODUCING L'ERIN DUOS OF PERFECTLY MATCHED SHADES OF SHADOW.

Beautiful! Six fashionable duos of shadow in contemporary colors designed to compliment each other—and your eyes.

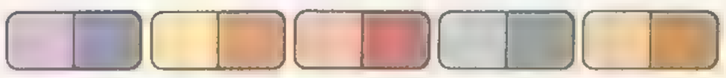
Crease resistant. Dermatologist tested. L'erin Color True/2™ shadow duos. In creams and frosts.

If you're going to make eyes...the only way to do it is beautifully.

L'ERIN COLOR TRUE/2 SHADOW DUOS.



L'ERIN®
COSMETICS



Luscious Lilac, Lavender Mist	French Vanilla, Golden Currant	Antique Rose, Twilight Wine	Clearwater Blue, Shadow & Smoke	Sparkling Champagne, Naughty Nutmeg

INTRODUCING JHERI REDDING® SALON-AT-HOME HAIRCARE

Nardi's Salon, N.Y.C

The most respected name in salon haircare is coming home. To your home. Jheri Redding® Milk'n Honee.® For the last 20 years it's been used and endorsed by thousands of hairdressers everywhere. And, now you can find it at fine stores everywhere.

THE MILK'N HONEE FORMULAS

A complete haircare system created to meet professional standards. Formulated with the finest conditioning ingredients known to science, including natural milk proteins and honey.

MILK'N HONEE SHAMPOOS

Perfectly pH-balanced, they give you thorough, gentle cleansing plus body-building proteins and the moisturizing benefits of pure honey.

MILK'N HONEE CONDITIONERS

Instant Conditioner smooths and shines hair, calms flyaway ends with anti-static ingredients. Cream Conditioner penetrates to help repair frayed hair cuticles; builds life, body and elasticity.

MILK'N HONEE SUPER PROTEIN PAC

Intensive salon therapy for severely damaged hair. Extra high concentrations of collagen protein and emollients help strengthen hair shaft and restore natural vitality.

MILK'N HONEE HAIR SPRAY

The finishing touch for salon-perfect hair. A filtered formula that eliminates stickiness. A professional secret that nourishes and conditions as it delivers luster and super-hold.

Hair You Thought Only a Hairdresser Could Give You.

jheri Redding® Milk'n Honee® Haircare

HEALTH *style*

Q&A

Bioavailability: varying sources of nutrients...how much sleep you really *need*... CPR: why you should know how to do it

Q In reading about diet and nutrition, I've come across the term "bioavailability." What does this mean?

A According to Richard S. Rivlin, M.D., professor of medicine and chief of nutrition, Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center: "Bioavailability is the success with which a nutrient taken in the diet becomes available to the body. There is a distinction between the amount of a vitamin or mineral consumed and the percentage of that nutrient your body actually absorbs and utilizes. Example: a cup of plain yogurt contains approximately 35 percent of the U.S. recommended daily allowance of calcium; but, if your diet is excessively high in fiber, the fiber may bind some of the calcium and prevent all of it from being absorbed.

"Nutritionists do not know all foods that increase or decrease the bioavailability of vitamins or minerals, although many combinations have been documented. There is evidence suggesting that tannic acid in tea inhibits iron absorption. High-fiber diets are known to decrease the bioavailability of iron and zinc, as well as calcium. Vitamin C increases absorption of iron from vegetable sources, but not from meat." (More on iron absorption, page 597.)

"With so many different factors to consider, how can you be sure you're getting all the vitamins and minerals you need? The best answer: Eat a diversified diet. Vitamin and mineral supplements are usually not necessary as long as you have no special problems, are not taking medications, and make sure you're getting each nutrient from a variety of different sources. Don't always count on getting enough vitamin C from orange juice, for example. Instead, vary your sources of vitamin C by including green peppers, fresh fruit, other foods high in vitamin C in your diet. In that way you are protected in the event that the vitamin from one source is not being absorbed."

Q Is there such a thing as too much sleep?

A Yes. "A number of different studies have indicated that too much sleep—defined as an average ten hours or more per night—increases an individual's cardiovascular risk, as would any prolonged inactivity," says Kenneth H. Cooper, M.D., M.P.H., director of the Aerobic Center in Dallas. "People who regularly sleep more than eight hours a night do so out of habit; their bodies do not tell them that they need that much sleep.

"On the other hand, even if you're in top condition, you should not average less than seven hours of sleep per night. Obviously, you cannot always get the full seven hours. If you do occasionally sleep less than you should, make up for it at some other time. Many working people look forward to sleeping late on Saturday and Sunday—and that's fine. Occasional nights of ten, even twelve, hours of sleep are perfectly OK, too.

CPR: WELL WORTH LEARNING **CPR—cardiopulmonary resuscitation—is an easy-to-learn technique with dramatic results: it saves lives. As many as 25 percent of "sudden death" victims—those who lose breathing and/or heartbeat from accident or disease—can be saved. CPR must be performed quickly and correctly. To learn how, sign up for an inexpensive, eight- to twelve-hour course at a local hospital or American Red Cross. A certified instructor will teach you how to recognize danger (heart attack, choking, etc.) and the three rescue-steps: insuring an open airway; maintaining breathing and artificial circulation. It helps to follow up the initial CPR course with an annual refresher. It's worth it.**

YWCA
YWCA
YWCA
YWCA
YWCA
YWCA
YWCA
YWCA

What a Difference the YWCA Makes!

It's the organization that offers women and girls of diverse backgrounds:

freedom to be different

training to help them develop their special abilities

opportunity to work together to build better communities across the United States and around the world

For further information:
Visit your local YWCA
or write Communications,
National Board, YWCA
600 Lexington Avenue,
New York, NY 10022

CONTROL OF YOUR BODY?

(Continued from page 547)

good life is for how many. I remembered when the burning issues were the quality of life and of the environment and how to improve that quality so that more people could live a fully human life. We knew then that there is a difference between living and existing. We knew that there is a difference between "life," which all organic matter manifests, and *human* life, which implies a level of thinking and feeling above that of plants and animals.

Today, we no longer speak much of "humanizing" our experiences or the environment. We are too busy drawing the line regarding how much terror and torture we can tolerate in the name of anticommunism. Instead of issues of universal human welfare, or debates on the greatest good for the greatest number, a former tenet of American democracy, we are fixated on Single Issues. These Single Issues distract us from our former concerns, which serves well those who would radically change American values.

Because it strikes the most fundamental human right, the right to control one's own body, the biggest Single Issue of all is the issue of abortion. It is so big it may wake us up to what is happening to our country while we are diverted with Single Issues. The "right to life" is the slogan adopted by those who would go farther than living by their own morality and would impose, through whatever measures necessary, their beliefs on all of us. The idea that human life begins with fertilization is merely a belief and not a fact, as far as any scientific evidence can deduce; this is the conclusion of both the Supreme Court and the American Medical Association.

Because this belief is not, the polls indicate, shared by most Americans, it has been difficult for the minority who wish to overturn the Supreme Court decision giving women control over their own reproductive life to find a way of forcing their beliefs on the rest of us. But those with a mission are resourceful.

The ingenious strategy of the self-proclaimed Moral Majority has been to have a Constitutional amendment introduced that legally defines the fertilized egg as a human being—opening the way for any state to define any attempt to terminate pregnancy as murder. The basis for thus outlawing abortion is that under the provisions of the Fourteenth Amendment, which protects civil rights, a fertilized egg, once it was defined as a human being, would have to be protected by the state from the woman who had permitted her egg to be fertilized.

There are already steps being taken to limit the accessibility of contraception. This would leave many women only two alternatives: breed or be celibate. And that's also part of the point: that the objective is to deprive women of an independent sex life or the basic control over their own bodies is obvious. The further implications of state control of what you do with your body are not so obvious, but they are even scarier.

The idea that the state has the right to determine issues fundamental to the privacy and civil rights of women has been rejected in the Catholic countries of Europe—despite the Pope's anti-abortion position. In Italy, the situation is particularly dramatic, because the Italian government has warned the Vatican not to attempt to interfere with the right of Italian women, a right they fought for desperately, to determine when to have children and how many. In the United States, on the other hand, the Congress is seriously discussing rescinding this basic right of American women, who fought just as hard as their Latin sisters—harder perhaps since the opposition was not Catholic *machismo* but Puritan anti-sex moralizing and evangelical crusading. The irony is that in America, the most scientific and technologically advanced country in the world, that same Fundamentalism is still arguing against Darwin's theory of evolution.

To understand why issues long settled elsewhere keep kindling new flames in America, one must remember that America is many things, including the most heterogeneous culture in the world. This produces a tendency to extremism. We are capable of being extremely rational; at other times, irrationality produces assassins, mass murderers, and mass movements that could not be born elsewhere except in the most barbaric and primitive circumstances. This is the American paradox: the home of the scientific empirical spirit and of racial and religious tolerance, America has another side that is viciously racist and fanatically evangelical. In its purist form, evangelism cannot rest until all are converted to the same beliefs and mores as the crusaders. The need to dominate the unbeliever and convert the outsider to orthodoxy is absolute; if demagoguery is insufficiently persuasive then theocracy can be established to impose through law what could not be imposed through persuasion.

"Two alternatives: breed or be celibate"

At this point, it might be well to remember that, although America was founded on the principle of religious tolerance, once the Puritans escaped their oppressors, they quickly turned the Colonies to which they fled into a theocracy as repressive and often as cruel as the one they left. The possibility that America could once more become a theocracy is remote because of its diversity; yet a minority with power is making inroads in that direction. Once God is back in the school room, the crusading evangelism that invented a concept like "manifest destiny" and gave us the idea that we should police not only ourselves but the world is back in business. The crusaders who today march to outlaw abortion have already given us a glimpse of their agenda. If this battle is won, they will march on to another, and another, and another. The fertilized egg may claim civil-rights protection, but *your* civil liberties may be increasingly in jeopardy as the army of the right marches on.

And march on they will. For the truly disturbing element in the attack on the Supreme Court's 1973 decision to take control over a woman's body out of the hands of the state and return it to the woman herself is that, although it seems like just another of those annoying Single Issues, a more thorough investigation reveals that it is only the first item on a long agenda of changes to be enacted in the name of morality. These changes would give the state greater and greater control, not over finances—these are sacrosanct and will be left to the individual to manage—but over other areas the state has been careful in the past to leave private.

More dangerous than the attack on women's rights that outlawing abortion would mean is the way in which this attack is being carried out by twisting the meaning of a law until the law is used for purposes other than those for which it was designed. There is precedent for the erosion of political rights of individuals through the interpretation of existing laws for new purposes. I recall how shocked I was as a young history student to find out that everything Hitler did was *legal.* By writing new laws and subverting the meaning of laws already in existence, step by step the Nazis instituted their program legally and then legally prosecuted those who disobeyed.

From the early days of the twentieth century, German women fought for the right to legal abortion. In 1926, during the era of the liberal Weimar Republic, the Reichstag, which corresponds to our Congress, amended and reformed "Paragraph 218" of the German penal code, reducing the harsh sentence for abortion to a minimum of one day in jail for a woman who had an abortion and three months for the abortionist. In 1933, Hitler and the Nazis once more instituted severe punishment for abortion; in 1943, when the law was made harsher still, a woman found guilty of abortion could be sentenced to death.

Perhaps it is exaggerated to invoke the specter of the total control of the individual by the state that is fascism, in any of its forms. But it should be remembered that fascism, like democracy, is an evolutionary and not a revolutionary development. It institutes itself by eroding the law, gradually but systematically altering its meaning and intention until the new purpose of state control of first body, then mind, is achieved.

As I reflect on why the issue of abortion is more charged and more serious than it was at the time the Supreme Court initially decided in favor of the woman's right to the privacy of her own body, I recall the day my friend the sculptor Carl Andre explained to me, in his inimitably pithy manner, the difference between us. "No matter what I do," he said, "I'll never get pregnant." Neither will the President of the United States, the Vice President, at least eight of the Supreme Court Justices, the Governors of the fifty states, ninety-eight of the hundred Senators, and 416 of the 435 Representatives. Think about that. You elected most of them. Are they expressing your point of view? Or are they in a position to control your life through their prejudices or allegiances to rich and powerful lobbies?

Abortion is always a tragedy. Nothing should encourage it, and everything should be done to provide the contraception that would make it unnecessary. But is not the creation of a population of unwanted or deformed children by incompetent or abusive parents even a greater tragedy? These are serious issues and you should take time to think about the many implications of the "right to life" legislation your Congressional and state representatives are going to vote on, not only for yourselves but for the future quality of the lives of your sons and the sexual freedom of your daughters.

Sexual repression is just the first step in the progress to political repression. One must grant the wisdom of the insight that sexually liberated people are more difficult to control, more nonconforming, and more unruly than those firmly buttoned into a straitjacket of terrified inhibition. Remember the 'fifties "silent

generation"? They didn't protest against the McCarthy hearings, the Korean War, international torture, or racial, sexual, social, or economic inequality. They were a good grey-flannel bunch of all-Americans. They're back.

The Fight for Choice: What You Can Do:
1. Volunteer your time to an organization for abortion rights. Five of the leading organizations (call their Washington DC offices for information): National Abortion Rights Action League, Religious Coalition for Abortion Rights, National Organization for Women, American Civil Liberties Union, Planned Parenthood.
2. If you cannot volunteer your time, donate money to these organizations.
3. President Reagan has a "White House Comment Line" at (202) 456-2852. Your view will be tabulated.
4. Write your Congresspersons that you support the pro-choice movement. It is the legislator's job to represent you. (Ask the League of Women Voters if you don't know the names and addresses of your representatives.) Planned Parenthood's suggested message: Tell them abortion is personal, not political. And you oppose all efforts to outlaw it or to limit access.
5. Write a "Letter to the Editor" of your local newspaper. Clear, factual letters may enlighten other readers.
6. Form your own group of volunteers to raise money and write letters. ▽

HUMAN LIFE BEGINS?

(Continued from page 547)

followed to completion. This absolute dependence of the fetus on the mother lasts normally for nine months, after which the birth process abruptly separates the child from the mother.

"When does this potential for human life become actual? I do not know. Moreover, I have not been able to find a single piece of *scientific evidence* which helps me answer that question. Science, per se, does not deal with the complex quality called 'humanness,' any more than it does with such equally complex concepts as love, faith, and trust," Dr. Rosenberg adds. "The scientific method depends on two essential factors: a thesis or idea, and a means of testing that idea. Scientists have been able to determine, for instance, that the earth is round or that genes are composed of DNA because, and only because, experiments could be performed to test these ideas. Without experiments, there is no science; no way to prove or disprove an idea. I maintain that concepts such as humanness are beyond the purview of science because no idea about them can be tested experimentally."

Three major scientific organizations whose members deal with prenatal human development have come out squarely behind Dr. Rosenberg. The American Medical Association, in its opposition to the so-called "Human Life" bills, which define the beginning of human personhood as occurring at conception, states: "There is no scientific consensus as to when human life begins." The National Academy of Sciences also indicated that science cannot provide an answer to when human life begins. This organization also objects to the fact that, in one bill before Congress, the term "person" includes "all human life." "This assumption," the Academy members conclude, "has no basis in our scientific understanding. Defining the time at which a developing embryo becomes a 'person' must remain a matter of moral and religious values."

The Executive Board of the American College of Obstetricians and Gynecologists puts the matter even more strongly: "Our free society, through its legislative and judicial processes, has a valid responsibility to examine and debate, and to resolve to the best of its ability, the limits under which that society shall live. This process now focuses on the current proposals before Congress, to define the point at which human life begins, which will affect basic medical and personal practices in our society. Such definitions raise serious medical, legal, and social issues beyond the notable question of abortion. . . . The time at which human life begins is a question without general agreement. Attempts to define personhood as beginning at conception or fertilization presume the existence of medical knowledge or societal consensus that do not exist."

There are, of course, scientists who disagree with Dr. Rosenberg, as well as with these three major scientific organizations. Some have testified before Congress that we do know when human life begins: at fertilization or at conception, depending on who is discussing the matter. (As previously noted, the terms are often used interchangeably.) Jerome Lejeune, M.D., a professor of fundamental genetics at the Medical College of Paris, France, said before a Senate subcommittee hearing discussing the "when life begins" question: "Life has a very, very long history, but each individual has a very neat beginning, the moment of conception. . . . The human nature of the human being from conception to old age is not a metaphysical contention, it is plain experimental evidence." He did not elaborate on what that experimental evidence was.

Dr. Lejeune agreed with Dr. Rosenberg's contention that from the moment of conception (he was one scientist who used that term as synonymous with fertilization) all the genetic components of a unique individual are present. "As soon as the twenty-three paternally derived chromosomes are united, through fertilization, to the twenty-three maternally derived ones, the full genetic information necessary and sufficient to express all inborn qualities of the new individual is gathered," Dr. Lejeune said.

But here his agreement with Dr. Rosenberg and with the vast majority of his colleagues ends. He, and several other scientists, maintain that the genetic blueprint is sufficient to constitute personhood. They feel that no additional scientific data or experiments are necessary to prove this assumption as medical fact. As Hymie Gordon, M.D., chairman of the department of medical genetics at the Mayo Clinic, put it, it was "the first time I ever had to argue the inarguable . . . life begins at conception."

But others maintain that there is no scientific fact without argument: only a philosophical or theological hypothesis. In his testimony before the same committee, Dr. Rosenberg indicated that in his view, scientists, like other people, have deeply held moral and ethical beliefs or religious feelings to which, of course, they are entitled. He also thinks that many of these scientists fail to distinguish between their moral and religious positions, which may indeed be "inarguable," and their professional scientific judgment which always has to be proved or disproved by data that can be examined, replicated, and tested, over and over again.

All this theoretical discussion may seem like an exercise in semantics until it turns into legislation. At this point, the attempt to establish the scientifically unknowable as legal fact may cause medical and legal problems that are only beginning to be understood. The actual amendment under discussion would permit the states to pass their own laws defining abortion as murder. Murder is a federal crime under only very rare circumstances, so that state legislatures would be called upon to decide individual guidelines for prosecution. But if a one-day-old product of conception is equated with a person, then the physician, any of his or her assistants, anyone who counsels abortion, and, certainly, the woman who undergoes this procedure, is potentially guilty as a murderer or as an accomplice to murder.

No such law has ever existed in the United States or in any Western country with the exception of Nazi Germany. Even before Roe vs. Wade, only a physician performing a then illegal abortion, or more frequently the untrained "abortionist" was prosecuted on charges much less serious than murder. The pregnant woman rarely, if ever, was. Neither was anyone who counseled her on whether she should obtain an abortion and the safest possible place for termination of her pregnancy. Under the Human Life Amendment, for instance, everyone who participated in the National Clergy Consultation Service on Abortion, which operated out of New York City prior to Roe vs. Wade, might be found guilty as accomplices to murder before the fact.

But there are other, equally disturbing possibilities. Medical practice in safeguarding maternal health would be hampered as it has never been before. As an example, what would a physician do about an ectopic (tubal) pregnancy, a pregnancy in which the fertilized ovum becomes lodged in the Fallopian tube and begins to grow there? This is generally regarded as an acute medical emergency. The symptoms are severe pain in the area of the affected tube, often accompanied by vaginal bleeding. Usually, even the suspicion of an ectopic pregnancy necessitates a trip to the nearest hospital emergency room because the tube can rupture, causing a massive hemorrhage sometimes accompanied by an overwhelming infection which is almost always life-threatening. But there have been a few cases in medical literature where so-called abdominal pregnancies have been carried to term. After the ovum burst through the tube, it implanted itself on the bowel. According to Douglas H. Huber, M.D., assistant professor of gynecology and obstetrics at Johns Hopkins University School of Medicine, who is an internist and an epidemiologist as well as an expert on human reproductive health, such an extra-uterine implantation is possible. But, he adds, during the *entire* pregnancy the mother's life would be at risk, although her death might not be certain enough to justify an operation if an amendment prohibiting all such medical intervention, except to save the life of the mother, were ratified.

"Once symptoms start, do we wait for a rupture?" he asks. "Do we take a chance on having to deal with an emergency which would probably at least render the mother infertile or seriously cripple her, even if it did not take her life? And all on the minimal possibility of an abdominal pregnancy which, if carried to term, would probably *(Continued on page 604)*

HUMAN LIFE BEGINS?

(Continued from page 603)

not result in a normal baby?"

Of course, a frequently used procedure known as amniocentesis would also become a severe legal risk. The procedure is used to determine whether a fetus in the womb carries certain genetic or biological defects. Although, most of the time, the procedure does not disturb the pregnancy, it occasionally has caused a spontaneous abortion (the correct medical term for miscarriage). And, of course, a grossly abnormal fetus, diagnosed by amniocentesis, could not be removed in any case, even if it were destined to die in the womb or immediately after birth, or within days or weeks of birth.

Then we come to the problem of some of the most widely used forms of contraception. For instance, the literature accompanying IUDs states that no one knows how these devices work. Most physicians feel that their effect is to prevent implantation in the uterine wall. Others think that they alter the uterine lining slightly, so that "secure implantation" cannot take place. Low-dose estrogen birth-control pills, the safest for a woman's health, may work in a manner similar to the IUD. The so-called minipill, which contains only progesterone and no estrogen, almost certainly does.

Even one of the high-dose estrogen pills, Ovral, has been used effectively as a "morning after" medication, especially in cases of rape. Might it be considered under a new legal definition of when life begins as an abortifacient, and therefore, a murderous weapon? Would the FDA be forced to ban IUDs, low-estrogen pills, minipills, and prostaglandins (which certainly produce early abortions) if this agency feels that the amendment really means what it says?

Then there are other legal complications which would tend to crowd the courts with medical damage and malpractice suits brought on behalf of the fetus who was, for whatever reason, spontaneously aborted. Could the fetus sue a cigarette company if the mother smoked, for instance? Cigarette smoke has been associated with some miscarriages in rats. So has the use of alcohol. So have industrial fumes, pesticides, and any number of environmental factors. Of course, an infant who is injured in the uterus has some legal rights now, *but only after the child is born.* For instance, the fetuses that were aborted spontaneously because the mother took the drug thalidomide could not sue . . . although children born with severe birth defects contracted in the womb because their mothers took the drug could.

There is also the fact that over 50 percent of all fertilizations end in spontaneous abortions some time during pregnancy. Most frequently, the event occurs so early that it may not be noticed. But would mothers who suffer these spontaneous abortions have to prove that they did nothing to prevent such an occurrence? Probably not, since the whole basis of American law rests on the principle that the state has to prove an accused person guilty and that the person does not have to prove innocence. But what if someone reported that the mother had not followed a physician's instructions to stay in bed when she began to experience difficulties in her pregnancy, or that she had taken medication which might have endangered the fetus, or had gone horseback riding against her doctor's advice? Would the woman then have to prove that she did not intentionally "kill" her unborn child by her actions?

Then there is the fact that much human genetic research, as well as research into the causes and cures of infertility, would have to come to a halt if the fertilized ovum were regarded as a full-fledged human being. So would almost all work to cure certain ailments of the fetus in the womb. Much of this ongoing research involves fertilized human ova, including work done now on "test tube baby" procedures, such as those used to produce Louise Brown in England. And procedures done on unborn fetuses in the womb to try to cure certain chemical and genetic defects, like Rh incompatibility, might have to be stopped since almost all carry some danger of bringing on a spontaneous abortion.

When one looks at the consequences of regarding the product of fertilization as a full-fledged person, the legal and medical complications work like a small stone thrown into a pond: the ripple effect can become almost endless.

Because such an amendment would be based on scientifically unknown and unknowable principles, their interpretation and enforcement would produce the kind of revolution in our medical and legal system that few really wish to contemplate.

"Medical practice would be hampered as never before"

Bernard Davis, M.D., director of the Center for Human Genetics at Harvard Medical School, has summed up the problem, and the medical and moral implications of when life begins:

(1) "Life, whether of individuals or of cells, is a continuous cycle and it is legitimate to recognize this cycle in deciding whether or not to assign the same value to all stages. Nevertheless, there is no doubt that an individual human life begins with fertilization of the ovum.

(2) "The key issue in the abortion problem is therefore, not the definition of the beginning of a life, but the connection between this stage and personhood.

(3) "If we wish to analyze this question rationally, we cannot separate the concept of personhood from the concept of personality. Indeed, the criterion of personality is implicit in our definition of death, the irreversible loss of higher brain activity, whether detected by electroencephalography or indirectly through cessation of the heart beat and breathing.

(4) "Our problem arises because the fertilized egg and the early embryo, lacking a personality, have the potential of developing one. Various individuals attach various amounts of weight to this potential in deciding how to value various stages of development. There is room for legitimate disagreement in making this value judgment. It is, however, a *value* judgment and not a scientific concept, and has to be recognized as such. Scientists talking about moral values cannot do so with any more authority than can any other person with a strong conviction or feelings."

This is essentially how most of his colleagues seem to regard the matter.

Of course, this year was not the beginning of the whole discussion on when life begins. It has been with us since human beings first became aware of the fact that they were different from other living organisms. And, perhaps, everything was a lot simpler when religion and science were considered part of one whole, when there was no real difference made between what we knew and could prove experimentally and what we felt and, therefore, ascribed to belief alone.

When our knowledge of biological processes was much more primitive, we thought that we might have the final answers. For instance, in the thirteenth century, Pope Innocent III claimed that, based on the best evidence of that time, abortion was not a sin if it was done before the fetus was "ensouled," endowed with the "immortal spirit." In those days, ensoulment was considered a valid scientific process. It was believed that ensoulment took place in the male fetus in forty days and in the female fetus in eighty days, owing to the "undeveloped" nature of female matter. This view was held until 1588, when all abortions were prohibited by the Church on the grounds that we simply could not tell when ensoulment actually took place.

However, three years later, the ruling changed again. Ensoulment was established at the forty-day mark once more, although we don't know exactly when a woman was supposed to start counting the days. Sixteenth-century scientists knew considerably less about fertilization and conception than we do now, and since they did not really determine that conception took place some time before the woman missed her first period, one can assume that abortion was allowed for forty days following that first symptom of pregnancy. Since there obviously was no way to tell a male from a female fetus, there was no longer any discussion about female embryonic immaturity since no practical purpose could be served by such a distinction. After all, the fetus that was aborted after day forty might just as easily have been a male as a female.

The whole idea of ensoulment is obviously not going to be discussed before a Congressional committee. But, in a way, the scientists who talk about "personality" or "personhood" may actually be referring to the same uniquely human qualities that those philosophers and theologians were discussing.

Perhaps the most cogent comment on the whole question does not come from any of these disciplines but from an artist, choreographer George Balanchine. In a recent ballet, for which he used the last movement of Tchaikovsky's *Pathétique* symphony, he visualized the composer's funeral service. At the very end, a small boy, symbolizing the soul of the dead composer, appears onstage. He is carrying a lighted candle. He blows the candle out. The curtain falls. In an explanation of this profoundly moving moment, Balanchine told *The New York Times* dance critic Anna Kisselgoff that this image was culled from a Sufi parable: A small boy enters with a candle. A man asks, "Tell me, where does this light come from?" The boy blows out the candle and replies, "If you tell me where the light went, I will tell you where it came from."

This may eventually be the best answer to the whole question of when and where human life begins. And, somehow, the concept works better as ballet, music, or poetry than biology, medicine, or law. ▽

DIANA TRILLING

(Continued from page 548)

count, "to read a new novel virtually every day for the next six and a half years," her output seems to have been attended by a certain leisure. Perhaps Mrs. Trilling would deny it; still, the impression one receives from her essays is that she has had the time to plumb her subject and, concomitantly, herself. But to meet the June deadline on the Harris book, and thereby reap the publicity and sales due ripeness, she has had to become a Stakhanovite among writers. For four months, she sat in the living room of the apartment she shared for many years with her late husband, Columbia University's Lionel Trilling, writing in longhand. In the evening she dictated, while simultaneously revising, to a secretary. She broke only for lunch and dinner, during which she watched reruns of *M*A*S*H.* "I don't have any other world," she said last April.

Asked if she had always been so disciplined, she said sharply, "Compulsive is the word . . . I don't think I get any credit for what I think is a disease.

"But let's talk about when I was another kind of person. I can't wait to go back to a life that is more private. It is a desperate effort to write this book without the kind of privacy and thought I am used to bringing to my work. I have lived a privileged life in that respect. I have not had to be out there competing. I sat home, and with six people around my typewriter, you know, figuratively. And if I wrote something that pleased those six people, I could be proud of myself. That was all I cared about."

In a *mano a mano* Robert Lowell conducted with Mrs. Trilling in the Letters column of *Commentary,* which published her account of the 1968 Columbia uprising, Lowell referred to "her own picture of herself as some housekeeping goddess of reason." The picture is, of course, Lowell's; and while one may wonder why he chose to make "housekeeping" a pejorative, one may also nod, chuckling. Diana Trilling's work is a monument to rationality. It is that unvarying reasonableness that can annoy her readers at the time her essays—on, say, the assassination of President Kennedy, or a stay at Radcliffe, or the famous night at Town Hall in 1971 when she, Norman Mailer, and Germaine Greer turned into gladiators—are first published. Read ten years after the events they describe, however, the essays strike one with their freshness. That reasonableness, Mrs. Trilling's cooling distance, has kept her subjects from being spoiled by time.

"I suppose it has occurred to you," I said, "that you'll be better known for having done *Mrs. Harris* than for all your other work."

"I don't like that," Mrs. Trilling answered. "But maybe it will lead somebody to read an essay. Maybe."

But about Mrs. Harris. Mrs. Trilling's living room has two typewriters, a stack of notes, a pile of transcripts and, in their midst one Sunday last spring, a very tired woman—herself—all devoted to the greater glory or, rather, the greater explication of a middle-aged headmistress who killed her lover, and had an entire country experiencing, mistakenly according to Mrs. Trilling, shocks of recognition.

"I think of Mrs. Harris as an essentially masochistic person. But the other side of this is to be very hostile. I have known very passive women who, when you flip the coin, could be very rough; and so, in that sense, she is a familiar figure. But she is very complex, very complex. She has a commanding power of mind, not an intellect really, but a power of mind—a machine in her head that is absolutely fantastic. She has an extraordinary memory, yet her whole defense was based on how she couldn't remember what happened or who pulled the trigger. Fascinating . . . she is a very tough lady, a very ambitious woman.

"I got a report today from the jail. She has gained weight. She has everybody organized and they are all jogging. She may teach herself law. . . . And she is receiving people like a star. I knew this would happen, but when I said so, people were unbelieving because they thought of her as this fragile, mistreated woman. I am not saying that she was not mistreated, but that she conspired in it completely.

"Now, you see, I sound disagreeable. And I shock people about this. Am I shocking you?

"I don't know what your feelings are about Freudian concepts, but I can only explain that she'd been hanging on to a penis. This was one of the castrated women of all time. This little feminine creature. . . . "She wants to castrate everybody because she feels so castrated herself. She made a statement which did not mean anything except in these terms: 'I was a woman in an empty chair.' Well, you know, that means nothing . . . except in analytic terms. It is a very vivid statement of castration. But you have to be prepared to hear it that way, or you won't hear that everything is like that. The moment she gets out of her Peck & Peck clothes, she puts on slacks . . . the whole business of her accepting another woman. This now—this is how you find another kind of despair."

There are very few women, or men for that matter, who haven't suffered unrequited love, but the friend who says, "Why are you putting up with all this junk?" is almost inevitable. Where was Mrs. Harris' confidante?

"Mrs. Harris has some talent for sisterhood. I would be glad to have friends as loyal. But I am not sure that she ever confided, because I don't think she ever had enough self-doubt to need that kind of relationship with women. That kind comes out of something I understand much more viscerally than I understand her—needing the friend because you are so puzzled about yourself that you have to hear yourself talk, and you want to hear what you'll get back in advice. Maybe you aren't going to take it, but you need it for clarification. That is not my picture of Mrs. Harris at all." But let me tell you about her friends' loyalty.

"Tarnower came to Washington, to be a guest of the White House. And he stayed with the woman Mrs. Harris had made Dean of Students—a very, very fat jelly-bean kind of lady. If it was not suitable for him to stay with the headmistress in her house, then why didn't he go to a hotel rather than hide behind her very white skirt? You don't take a maiden lady and use her for your sexual confidante. There is a misuse there; I dislike it very much."

No slave to love is immune to the sudden wish that the loved one might drop off the face of the earth. Which is why Mrs. Harris' crime evoked many a "There but for the grace of God go I."

"But you're not Mrs. Harris; I don't know anybody who is like Mrs. Harris. I know people who have had *(Continued on page 606)*

DIANA TRILLING

(Continued from page 605)

trouble in masochistic relationships with men; I know people who have had obsessive feelings for men, often men who weren't worthy. I've known what it feels like to be jealous, only very little, thank God, because it is devastating. But Mrs. Harris doesn't acknowledge that she ever had a moment's jealousy . . . so she is nobody I know. She is a combination of passivity and power that is most extraordinary in its proportions. Most women have that to some extent . . . I have that. I want a powerful person to overcome me and I want to be boss. But not the way this woman wants to be boss. I couldn't be that commanding . . . I haven't got the gift.

"You have to have a certain amount of insight into this woman to realize that she is not a frail, wounded bird. And I don't know how much of that the jury would have understood if she had not taken the stand. But she did take the stand and she was arrogant, superior, snotty. She snubbed everyone. And it did her in."

A dramatization of the Harris trial was televised last May: Ellen Burstyn played the defendant. If Norton Simon does make a film out of Mrs. Trilling's book, it will star his wife, Jennifer Jones. A paperback quickie was published in May. Mrs. Trilling's publication date is September. Shana Alexander's book will be out next year. Is Mrs. Harris new breed ("I am woman, hear me roar") or old ("Oh listen, sister, I need my Mister Man")?

"I think of Mrs. Harris as the first big public victim of Women's Liberation. What I mean is this—that she sees herself as a victim, a sexual victim, but this is really so far from the truth. If she sees herself that way, and is taken that way, we're all going to be in trouble. The contradictions in her life are the contradictions that are permanently there for women.

"That is, she wanted to be a wife and mother, and she wanted a career. This is not ever going to be resolved. It can be improved, perhaps, if the husband does more dishwashing and more baby-tending and everything else. But if we are going to cut ourselves off from what is now called the nurturing instinct, we're not going to be very much improved as women, are we? There is conflict for men and there is conflict for women . . . life is conflict. And what Women's Liberation has done is make people think that life can be solved. Communism made people think that politics can be solved; Women's Liberation has made women think that sex can be solved. It can't.

"Mrs. Harris said, 'I was a pretty woman. I was a woman in a pretty dress in Scarsdale; I was a woman in a pretty dress in Virginia. Nobody realized that I was a person.' It was straight out of Women's Liberation. If people didn't know that she was a person, it had nothing to do with her being a woman. It had to do with very real things in her job—the Madeira Board of Trustees and their snotty overriding of her and whatnot.

"I saw them on the witness stand, so I know what they're like. They are official people. They have official language, official feelings, official thoughts. They are bad. Official people destroy non-official people. But she chose to make her career in an official world. She herself uses official language. She was not destroyed, as she thinks she was, by being a woman in a pretty dress.

"I hear women in what I call beauty-parlor talk saying 'It's about time . . . men have been getting away with murder.' Meaning sexually—leaving older women for younger women, things like that. So then I say, 'Do you realize what you are saying? You are saying that she did murder him and that she was justified.' They're thrown for a moment, and then they say, 'Well, somebody has to show them that they cannot get away with it.' In other words, they are making her a heroine. Women are being encouraged to do what? To shoot men to teach them a lesson?

"Look. Mrs. Harris was on the stand talking about one of her trips to Paris. And when the prosecuting attorney said to her, 'When Dr. Tarnower took you to Paris . . .' she said very angrily, 'Mr. Bolen, we went to Paris together. Dr. Tarnower didn't take me to Paris.' That is her liberated statement. And that man didn't have the wits to say, 'Oh, did you pay your air fare? Did you pay at the Ritz Hotel?'

"If your lover pays for your passage and your hotel, then he took you. You cannot have this both ways. Otherwise you have to say, 'I won't go on this trip because I can't afford to pay my own way. And I can't let you take me.' I think any woman who would say 'I can't let you take me' is stupid. It is as if I were to say I can't let a man pay for my dinner in an expensive restaurant. Of course, he can take me to dinner at a restaurant I cannot afford. So can a woman. Anybody who can afford it better than I can take me out for dinner. Great! But I am not going to say when I am on the witness stand, 'We went to dinner together' if he or she paid the bills for me. This is what I mean by her having been undone by Women's Liberation. She has all the pieties, all those automatic responses that have no basis in reality."

And yet the female fear that one will be abandoned for another, younger woman is real, sad and, above all, justified.

"Of course it is, and what are you going to do about it? Make laws that men are not allowed? Men have a cultural advantage in our society. If they are held together with Scotch tape, they can get a woman. They can be seventy-five and get a woman of thirty. But a woman of seventy-five can't get a man of thirty, although sexually she is much more the same person she always was. Now how are you going to stop this? Are you going to legislate it? Are you going to do it with a revolver?

"But there is a cultural defense: Women can be slowly, slowly built up in the culture. If we were more intelligent, we wouldn't take these silly Women's Liberation lines, but we might be able to accomplish something. One possibility would be for women to assert their sexual pride as they grow older.

"This is a lot to ask. But one of the things I talk about in my book is that Mrs. Harris did not tell the Board that she was having an affair. I say this is right. A headmistress should not be having an affair. Now why shouldn't a headmistress? Is it all right for the students to be having sexual lives but not she? And the answer to that is that a mother-figure should not be having any sexual life.

"When we break that down is when older women will have their sexual pride and not feel that the culture makes them silly. As an older woman, I know that I would feel enormously embarrassed if I were to pick up a magazine and read that I was saying that women, no matter how old they are, should be proud of their sexuality. I would cringe, be-

The *Irresistible Silk* Shirt

Can you think of anything more in tune with your dreams of love than silk? Well, here is a dream of a silk shirt, so soft, so downright sensuous, it will put the rest of your wardrobe to shame. Fashioned of 100% pure CHINESE RADIUM SILK, it whispers against your skin. Exquisitely styled, it features a sophisticated narrow collar, full cut, hidden mother-of-pearl buttons, one button cuffs, and a 1¼" pleat running down the back. It will spoil you for once and for all. Just for good measure, we'll include absolutely FREE a matching silk tie 58" long. Available in eight breathtaking colors to fuel your fondest fancy.

$26

Style #125

(RED) Red (SIG) SilverGray (PNK) Pink (AQG) AquaGreen (BGE) Beige (TQB) Turq.Blue (PRM) Primrose (WHT) White

Sizes 5/6 to 15/16. Please add $1.25 per shirt for shipping and handling. N.Y. State residents please add appropriate tax. Satisfaction guaranteed or full refund if returned within ten days of receipt.

Name _____

Address _____

City _____ State _____ Zip _____

Payment amount $

Check here for free Catalog only.

Credit Card Holders! For Quick 24 Hr. Service Call Toll Free 1-800-621-5559 In Ill. Call 1-800-972-5858

☐ Check ☐ MasterCard ☐ BankAmericard (Visa) ☐ American Express

Card No. Expires

Style #125 104091	1st Color	2nd Color	Size	Quantity

Royal Silk LTD.
Royal Silk Plaza, 45 E. Madison Avenue
Clifton, NJ 07011

Allow 4 weeks for delivery. Canadians send U.S. amount.

cause in the culture that is something so alien. We've all got to work together to overcome that. Men have substituted cultural recognition of power for sexual power, and this has served them very well. And when women have power—socio-economic and political power—they may be able to do so too."

Surely there is more to older men/younger women than the sexuality of power. Isn't there a point at which a man's wife, or mistress, may become his mother—and thus taboo?

"Well, a man isn't going to want to go to bed with a woman who feels too much like his mother. Yet women want to go to bed with men who feel like father. And this is something that hasn't been touched by psychoanalysis. I have talked with dozens of analysts, and it seems to me that they have not located what I call the specific male neurosis—part of which is hostility to the mother figure. They are not interested because they are all males, most of them—the ones who are doing the theoretical thinking. Maybe when women start doing the theoretical thinking they'll be able to do something with this. You do not find women hostile to their fathers. They can be critical, but there is not that deeply ingrained hostility men have to their mothers. It is a pathology, a universal pathology."

When Mrs. Trilling is finished with Mrs. Harris, she is returning to a book she postponed to write the current one. "Ah," she says, "now there is that book!

"I can just see my publisher . . . he would be tearing his hair out if he could hear me saying that I can't wait to finish this book to get on to another, one that will have only three thousand readers. It is a childhood memoir, and it goes up to my marriage. There isn't a famous name in it. It is about the world I was raised in—New York, Westchester, Brooklyn, about ordinary family life. Oh I do love this book!

"It is about having two sets of parents, my own and my brother and sister. And having a quite remarkable father, a quite remarkable mother, too. And a very ugly childhood.

"I think the portrait of my brother and sister would not have been possible if my brother were still alive and my sister were able to read the book. I couldn't have done it. And I think the book will upset people very, very much because they don't like to read about unpleasant emotions. One is told, 'You musn't say you had a brother and sister who were cruel.' With each passing year, there is something going on in our culture . . . we are neutralizing our feelings, living more and more by pieties and less and less by reality in the emotional sphere.

"See—I wish for everybody's sake that I loved Mrs. Harris more. I would enjoy writing the book more if I loved her more, and everybody would like it more. People would like it if I could make their hearts ache. And when it comes to my writing autobiographically about a brother and sister whom I didn't like—this is going to be alienating.

"But when all this is over, I am going back to my . . . less popular book. And never, never, never will anybody ever see me doing anything like Mrs. Harris again."

Granted there is misery in being a compulsive worker, locked up in a living room, writing what you suspect will be a best seller but are not sure will be a "book"—at least not by the high Trilling standards—while before you, as elusive as the Grail, lies a childhood to be treated with all the time and care you've brought to Alice James and Norman Mailer, to Alger Hiss and the Profumo Affair. But what about that million dollars?

"If it were all to come to me, what the hell would I do with it? I am perfectly comfortable in this apartment. I've lived here for something like twenty-eight years and have no intention of moving. The friend I was having dinner with in the Village said, 'Well now you can buy an apartment down here. Your neighborhood is so sordid.' And I said, 'Yes, but my apartment isn't, and it's Columbia, it's my neighborhood.' So there we are.

"And my son said to me, 'Now mother, you can buy a fur coat.' And I said, 'I don't want a fur coat.' And he said, 'You always told me you wanted a new fur coat. You are never warm enough in the winter.' And I said that was before I had my quilted coat—and it's just marvelous. Now I have my quilted coat so I don't want a fur coat.

And he said, 'Don't you want to travel?' I don't think I can get on planes easily; I hate them. And there you are.

"I don't want anything. I just want to go back to writing, to what I was writing before I stopped for [Mrs. Trilling gestures towards the transcripts] this."

But before Mrs. Trilling gets back to her childhood memoir, she will have to face the hoopla of being the author of a blockbuster titled *Mrs. Harris.*

"I don't think I'll be made to do anything that I do not want to do. I am sort of in a quiet way dropping hints to the publicity department at HBJ [Harcourt Brace Jovanovich] that I'll do anything within reason. Like walking down the block to Columbia or something like that, and I won't be mean about not being cooperative. But if they expect me to go to bookstores, they had better forget it."

"You mean," I said, "that you don't see yourself at a table at B. Dalton's giving autographs?"

"If you knew what you are doing to me just by saying that. Can you see what happened to my eyes when you said that? I get chills of horror at the thought, when I think of perfectly respectable people sitting in bookstores. Sign in a bookstore! My God, the thought of it!"

"Don't you think it would be just a little fun to do a book tour? See the country?"

"No, I would just hate it. I wouldn't mind being on some local television shows."

"I bet you would be on Dick Cavett."

"I wouldn't mind being on Dick Cavett if he would let me do the interviewing."

"Johnny Carson?"

"I think Johnny Carson is fine. I think Merv Griffin is fine. I think they are all fine. I am just not going to go out there and make an idiot of myself."

"Both women," Mrs. Trilling wrote thirty-eight years ago about Alice James and Emily Dickinson, ". . . protested the life of public recognition too violently . . .; but it is a common failing among women of talent." ▽

GRAND SOLUTIONS

(Continued from page 550)

in New York—but it works for us. For me, one of the most exciting things about coming to New York, and this apartment, is experiencing the change in seasons: coming here from a hot, sunny California winter and looking out on a glistening panorama of snow in the park."

"We're really at home here," said Swifty, "surrounded by the things we love. We divided our collection of oil paintings and sculpture in California, brought only the smaller works that do well in this smaller space. We keep on adding things, too. Every time Mica Ertegün walks in here [she's a close friend, one of the founders of New York interior design firm Mac II, who helped the Lazars put this apartment together], she says despairingly, 'It's getting too cluttered.' But we love it this way."

With Mica's help, this apartment does magnificently what a *pied-à-terre* is supposed to do: make the maximum use of space by giving each room the capacity to serve several purposes. The study, for example, is an office for Swifty, provides storage space for manuscripts and clothing, is a dining room that can seat up to ten guests (when there are more than ten, the Lazars take them to the neighboring Le Cirque restaurant).

In the living room, Mica visually doubled the space by completely mirroring one wall (including window shutters that can be opened to reveal the stupendous sweep of uptown Manhattan), and provided enough seating for twenty-five.

Easy living for complicated lives: that's what this apartment is all about. The space-making tricks and devices used here would do well in full-time homes; here, they are absolutely essential. ▽

GIVE AND TAKE

(Continued from page 516)

aerobic dance, and ride. She is married, has merged two families with nine children.

I've always had very low blood pressure; but, when I had my eyes examined about a year and a half ago and the doctor took my blood pressure, it was really very high. He sent me directly up to my internist, who prescribed blood-pressure pills. I started aerobic dancing in November; I try to get there three days a week. The last time I had my blood pressure checked, it was so much improved that the doctor was able to cut my medication in half, and the pharmacist was amazed. I say that it's exercise that made the difference.

Beverly Gandy: Many companies, like Xerox, have a very complete exercise program for all their staff. Our YWCA has contracted with a number of major corporations in Dallas right now to provide health-care services or preventive maintenance, and they do that through nutrition, education, exercise; it's a package that they put together for corporations, and corporations are really buying into it.

Lita Vietor: I spent some time at a spa, Rancho La Puerta; they said: the best thing you can do is just to hang out with people who love to be active and exercise. It's like the alcoholic, who should never be with people who drink.

I've gotten myself into a world of women friends who all are *(Continued on page 608)*

(Continued from page 607)

very active, and we've gotten exercise classes going regularly, and we run our dogs early in the morning in the park. Having that support is wonderful to keep you fit, to encourage a good habit. It keeps you going if you're undisciplined like me.

Dancy Duffus: I feel quite strongly that a magazine like Vogue has a civic responsibility to do what it can to educate women on simple things that are terribly important, like the self-breast exam. I also feel that everybody should study Cardio-Pulmonary Resuscitation.

Our death rate from choking on food is only about 4000 a year, but there are 650,000 who die from a heart attack every year. The leading cause of death in women and men over forty is heart attack, not cancer.

I urge people to take a course that's readily available from any Heart Association in the country. You can't learn to do it from TV, you need real training. . . . I've saved four lives myself in the last year. *(Turn to page 601 for more about CPR.)*

Shopping: trial and error . . . and success. It comes with the territory today: less time and a lot less patience for shopping. From the women—ways in which they cope, suggestions for improvements. . .

Penny Bianchi: In Southern California the personal shopper has become very popular. She goes to all the stores, she picks the right shoe and the right stocking and the right belt, jewelry, and everything.

Patricia Graves: I am so lucky, I guess; my store does that. Salespeople call you and say, "I have a wonderful outfit and this goes with this"; they put it together for you. It's not a personal shopper, just the salespeople.

Virginia Austin: One thing I've done for several years that I've found very helpful towards saving time is to have a preconference with the woman who helps me with my clothes. We talk about what my needs will be for my wardrobe for the upcoming season, what trends she sees, talk about particular things that attract me from the collections; she points out things that I might be aware of and look for and sends me to the trunk showings that she feels would be particularly interesting to me.

This way, I can anticipate the needs in my wardrobe by saying: these are the demands that are going to be on my time, these are the activities I'll be doing, these are the trips I will be taking—and we sort of put that all together. Last year, I was in a position where I could put old, new, summer, winter, everything, all together; and it's amazing the combinations that I've seen myself, by having all the clothes I own just right there in front of my eyes—things that I've saved that I never would have thought I'd wear again, things that triggered imagination. It's fantastic what happens when you look at your clothes right in one spot.

Jane Cowles: Yes, it's helpful to have someone that you work with in a store come out to your house and go through your wardrobe—it's amazing what is hiding in your closet that you don't know is there. You get everything out and see it all for the first time through someone else's eyes.

Lita Vietor: If the stores could be made aware that these busy women have the money to spend, that they want to have a snappy, wonderful look but their time is limited, they could have somebody like a fashion consultant at every store who would come to your house, who would give you that service and say "That blouse is out, that old blouse is wonderful with this new skirt." Weed out your closet, do all those special services that stores don't supply usually. I think we would pay for it and be delighted to have it.

I think it would be great to have a makeup person when you go in to have your hair done for that special evening, a makeup person who is flexible, whom you don't have to call ten days in advance—somebody there to just do your makeup quickly after your haircut.

Jane Cowles: Stores might say: "Buy your Valentino or your Geoffrey Beene or whatever it is and come to our beauty salon for a look that will go with it." I think the stores could trip the imagination of a customer by putting something on the mirror, a sign that says, "If you buy something wonderful for yourself, please come to our salon and have a complimentary consultation."

Lita Vietor: Another time user is the care of

"Style is something that is only your own"

these wonderful clothes. My dressing room today has all the things that a wardrobe mistress used to have. Before, there'd be somebody in a laundry room or someplace in the house who would do it all, but they don't exist.

Marie Inniss: I wish someone would invent a container—a place for all the care equipment—where you could put the steam machine and the hair dryer, make an attractive package for it all to hang on the wall, so you don't have to look at it.

Virginia Austin: As we do have busy lives and lots of other priorities, the clothes that we wear, while we love them, are not the end in themselves.

Time for yourself: a new priority. Making time for yourself in the midst of increasing demands: both a need and a challenge for women today. Taking that time: taking control in a new way. With it, a new willingness to take risks, to make choices. And a new self-confidence reflected in everything from the way a woman wears clothes—and finds her own personal style—to the ways in which she resolves conflicting home/work/personal pressures.

Virginia Austin: Today, as women, we have more choices, we can be more expressive and be individuals rather than such particular stereotypes. There are so many options open to us. A woman should feel equally important if she chooses to stay home and take care of children as if she were a doctor. There's a risk-taking aspect of this being a woman today and a feeling that being yourself is enough. We have so many choices available to us as women that to not assume a self-confidence in making those choices is a real mistake.

Dancy Duffus: You have to juggle so much. You have to constantly change your priorities; at least, I feel I do in my life. Your daily priority as well as your overall monthly and yearly priority. If some time a child is going to need you more, then you cut back on other things; or when what you're doing for a particular group is more important, then you have to change and juggle, but I think the self-confidence that you achieve by doing these things can then give you the independence to dare to do what you want to do.

Penny Bianchi: I get so tired of people's saying to me, "I wouldn't dare wear that," and it's not so bizarre that anybody could dare to wear it if she just had the self-confidence to put it on. I think women need to become more daring and risk-taking and dress in an individual style; style is different from fashion. Style is something that is only your own.

Something I didn't pay enough attention to, and something I wish I started to pay more attention to earlier, was buying clothes that we'd call collectibles, that one of a kind or very unusual something that will never be particularly in or out of style, whether it's a jacket or a belt or whatever it is, something that I can still wear in twenty years.

Marie Inniss: Black men and women enjoy clothes and enjoy dressing and do it well. I think pound for pound, penny for penny, if you look at the white group and the black group, in whatever socio-economic level you're in, black men and women really enjoy their clothes more. I think they do very well with black makeup, with ways to do their hair; they're able to take the professional style, the conservative style and put that twist to it that gives it their own style.

Lita Vietor: Coordinating a wardrobe: that's so agonizing for me; it's of lesser importance to me, certainly, than taking one hour a day for my body, for my nerves, for my sanity because, in certain periods when you have a busy life, a lot of children, you want to look good but you're just kind of eaten away by all the demands. If you don't have that period of time when you are taking care of yourself for that hour, exercising and being quiet, you get too fragmented. I did, certainly. My life changed totally when I started an exercise program.

Jane Cowles: I think it's really important to realize in taking time for ourselves that it's not always taking time to exercise, which is really putting out more energy; even though you're going to get some benefits back with exercise, it's really important to become aware of your inner machinery, take fifteen minutes a day or twenty mintues or twenty-five to be totally quiet to yourself with no demands made upon you. If you can somehow manage to disappear, you should just quietly sit there and do nothing or meditate or breathe or whatever you have to do, just so you're replenishing your energies.

Beverly Gandy: I have tried to set a time for myself, but it was a psychological struggle because, during the time when I was growing up and probably formulating my habits, it was not an accepted thing that a woman demand time for herself. That was when we were submerging our personalities in supportive ways for our husbands, our families, and that sort of thing, and I still feel really guilty.

Now, my husband works at a very stressful job and he makes time, even if he has to cancel something, to play tennis two or three times a

week because he says he does not function well unless he does that; but I still feel a little tinge of guilt if I set aside time for myself.

Virginia Austin: Psychologically, I have felt guilty too. Now I have made myself do it for the past year by just getting up an hour earlier, making that time at the beginning of the day because I find I won't take the time once the day goes, so if I want that time for myself, I have to begin early.

Marie Inniss: I think many of us have a psychological problem with being good to ourselves. We're good on our jobs, we're good to our husbands, we're good to our children. It's not so much the actual logistical time that we have to manage, it's the time when we can say, "This is mine; I'm not on hold or on call for someone or something else."

Jane Cowles: You can go to all the fitness spas you want and buy all the makeup and spend $10,000 for a dress, but if you're not all right in your head and your emotions are not in good shape, nothing is going to help. What I think women should do is really be more aware of themselves and maybe go to a retreat house or to a psychiatrist, just trying to get in tune with their emotions and what's going on with their lives. Particularly in what I feel is the role of the emotions and stress, unresolved stress, in disease, women had better start taking good care of themselves.

Marie Inniss: The best thing I've done for myself in a long time was a trip I took with a woman friend to her house on a lake. Just the two of us, no husbands, no children, no demands on what we wanted to do, we laid out ground rules for what she wanted from the weekend and what I wanted from the weekend; we even laughed and said, "We'll take cards, a red card, a green card and a white card. A red card means don't talk to me, I don't want to talk now; green card means I really would like to talk and I really need to; and white means I'm available if you want to talk." We didn't really have the cards, but she could turn to me and say, "Are you red or green right now?"

It was just nice to be someplace quiet and calm where you could hear yourself think and be in tune with how you were feeling. We could talk and share things in a positive way, and we both came away feeling so refreshed that when I walked in my house, my husband said, "You even look different." I think it was just some kind of serenity that I got.

Virginia Austin: As we begin to take more risks as women, we also are better able to communicate. Instead of the game that women have traditionally played, I think those barriers come down and we are much more able to communicate with each other. Women are supportive of each other, and protective of each other's individuality and point of view. They're able to express their vulnerabilities and laugh at them and take credit and pride in their strengths. The bonding between women is becoming a really special thing.

In a world where there are so many options, I think it's important, in our daily life as well as in dressing, not to react as women have in the past, subconsciously react, but to act, that means making a decision about the image we want to project, the appropriateness of it. I think there's a conscious statement to be made about ourselves in fashion and in careers and in our lives. ▽

FASHION INFORMATION

Page 112: *Large photo above:* Purple cashmere T-shirt and scarf (about $460) and olive leather skirt (about $580). Turnout, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Bonwit Teller NYC and Beverly Hills. Tights, Elbeo, New York. Shoes, Halston for Garolini. **Page 135** *Cover details:* Rayon/velvet jacket. Silk charmeuse blouse. Turnout at Saks Fifth Avenue; Garfinckel's; O'Neil's, Akron OH; Balliet's; Neiman-Marcus; Joseph Magnin, Las Vegas and Reno. **Page 224:** Calvin Klein silk charmeuse blouse. About $200. Bergdorf Goodman. **Page 232:** Earrings at Saks Fifth Avenue. **Page 247:** Rafael Sanchez metallic leaf clip, about $45. Saks Fifth Avenue; Ultimo, Chicago; Claire Pearone. Halston Sportswear, see page 566. **Page 415:** *Above, inset:* Glasses, Sanford Hutton for Colors in Optics, Ltd. Mario Valentino sweater. . . . Revue Optics. Gruen Optika, NYC; Reeser's Eyewear, Oklahoma City OK. . . . *Middle, inset:* Ugo Correani earrings. . . . Tura glasses available wherever fine eyewear is sold. . . . *Below, inset:* Albert Nipon Collectibles jacket. Cebe by Private Eyes sunglasses. Earrings, Mary McFadden Jewels. Saint Laurent Rive Gauche gloves. Bottega Veneta bag. . . . Cebe by Private Eyes. Lord & Taylor; Marshall Field's; Robinson's, California. **Pages 490-491:** Earrings, Cara Croninger at Artwear, NYC. Bracelet, Robert Lee Morris at Artwear, NYC. Gloves, Aris. At fine department stores nationwide. Belt, Barry Kieselstein-Cord. Henri Bendel; Ultimo, Chicago. To order at Neiman-Marcus. **Page 493:** Stigi earrings. Bonwit Teller, NYC; Balliet's. **Page 494:** Geoffrey Beene turnout also at Sara Fredericks at Bonwit Teller, Boston; Jacobson's; Kane's, Chicago. Earrings, Ted Muehling. Bergdorf Goodman; Charles Gallay, Beverly Hills. Belt, One-of-a-kind by Alex & Lee. Saks Fifth Avenue, NYC; Hattie (to order); Frost Bros. Socks, Electric Sok! Ann Taylor. Shoes, Geoffrey Beene for Andrew Geller. Men's clothes, Barney's, NYC. **Page 495:** Calvin Klein turnout also at Ivey's, Carolinas; Rich's; May D&F. Earrings, Bonwillum Designs. Bonwit Teller; Nordstrom. Calvin Klein Belt. Lord & Taylor; Nordstrom. Men's clothes, Barney's, NYC. **Page 496:** Silk/polyester pyjama. Earrings, Marieluisa Stern for Stigi. Bonwit Teller, NYC; Balliet's. Socks, Electric Sok! Ann Taylor. Shoes, Geoffrey Beene for Andrew Geller. Men's clothes, Barney's, NYC. **Page 497:** Wool/nylon/mohair jacket. Acetate/polyester/nylon blouse. Alex & Lee One-of-a-kind earrings. Bloomingdale's, Cul-de-Sac; Amen-Wardy, Newport Beach, CA. Steven Rothhol necklace. Detail, NYC. Shoes, Vittorio Ricci. Bloomingdale's. Men's clothes, Barney's, NYC. **Page 498:** Wool sweater, about $180. Wool pant, about $170. Henri Bendel; Kaufmann's; The Avenue, Omaha NE; Capriccio, Scottsdale AZ. Earrings, Marieluisa Stern for Stigi. Bonwit Teller, NYC; Balliet's. Belt, Barry Kieselstein-Cord. Henri Bendel; Tooties, Houston; Wilkes Bashford, San Francisco. Gloves, Perry Ellis. Boots, Andrea Pfister. Lord & Taylor. Men's clothes, Barney's NYC. **Page 499:** Perry Ellis turnout also at Jackson Graves, Minneapolis. Earrings, Ken Begun. Macy's, Herald Square; Barton Sligh's. Tights, Perry Ellis for Trimfit. Bloomingdale's. Shoes, Joan Helpern Wireless Telephone, The Phone Boutique, NYC. **Page 500:** Nylon/rayon dress. Also at Nan Duskin; Claire Dratch, Bethesda MD. Model's own earrings. Socks, Electric Sok! Ann Taylor. Shoes, Walter Steiger. Henri Bendel. Men's clothes, Barney's, NYC. **Page 501:** Earrings, Victor Carranza. Saks Fifth Avenue. Belt, Oscar de la Renta. Hanes Hosiery. Marshall Field's. Shoes, Joan Helpern. Men's clothes, Barney's, NYC. **Page 502:** Earrings and necklace, Robert Lee Morris at Artwear, NYC; I. Magnin. Bracelets, Boutique Fabrice. Macy's, Herald Square; Macy's, San Francisco. Belt by Calvin Klein. Macy's, Herald Square. Calvin Klein Scarves. Saks Fifth Avenue. Boots, Guido Pasquali. **Page 503:** Geoffrey Beene turnout also at Cyreld, Brookline MA. Earrings, Victor Carranza. Saks Fifth Avenue; Robinson's, California. Belt, One-of-a-kind by Alex & Lee. Amen Wardy, Newport Beach CA. Socks, Electric Sok! Charivari, NYC. Walter Steiger shoes. Henri Bendel. Men's clothes, Barney's, NYC. **Page 504:** Victor Carranza earrings. Saks Fifth Avenue. Morris Moskowitz belt. Hanes Hosiery, Woodward & Lothrop; Marshall Field's. **Page 505:** Wool jacket and pants. Esther Gallant earrings, at fine stores. Belt, The Leather Shop. Handbag, Susan Bennis/Warren Edwards, NYC. Danskin tights. Bloomingdale's; Dayton's. Halston for Garolini shoes. Bloomingdale's. Halston Gloves, at fine stores nationwide. **Page 506:** Bill Blass turnout also at Sara Fredericks at Bonwit Teller, Boston; Neusteter's; Amen Wardy, Newport Beach CA. Bracelets, Boutique Fabrice. Barney's, NYC. Burlington Hosiery. Handkerchief, Cherchez, NYC. **Page 507:** Silk taffeta blouse. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelets by Pellini Bijoux. Burlington Hosiery. *(Continued on page 610)*

Marisa Christina does sweaterdressing in two beautiful parts. Richly slubbed acrylic/nylon yarn is handloomed. . .note the delicate pointelle stitching. The pullover is crocheted at the neck; elastic waist skirt is a flattering A-line. We've cut each piece $10, making this a great time to discover the new Spiegel (order now and we'll send you our latest catalog).

Colors: 2-Ruby 3-Beige 1-Purple

Miss, Jr. sizes: S(5-6, 7-8); M(9-10, 11-12); L(13-14, 15-16).

sweater $48 *skirt* $40

The New Spiegel

AEX, MC and Visa card holders call toll-free 800-523-3090 (in PA: 800-562-6930). Ask for #B11 EF 5209 (pullover) and #B11 EF 5210 (skirt) and give 1 color no. and size letter for each. Or send check or money order to P.O. Box 6340, Chicago, IL 60680. Add $2 shpg/hdlg for each item, plus sales tax in CA, FL, IL, NY, PA. Offer not good outside USA; expires Jan. 31, 1982.

FASHION INFORMATION

(Continued from page 609)

Attaché case, Mark Cross. Seltzer bottle, Dean & DeLuca, NYC. **Page 508:** Gloria Sachs rayon velvet jacket, blouse and skirt also at Filene's, Boston; The Carriage Shop, Dallas; Robinson's, California. Watch by Tourneau at Tourneau, NYC. Stockings, Geoffrey Beene for Bonnie Doon. Bloomingdale's. **Page 509:** *Left:* Wool culottes and blouse. Belt, see information page 511. Watch by Tourneau at Tourneau, NYC. Tights, Perry Ellis for Trimfit. Shoes, Andrea Pfister. . . . *Right:* Bracelet, Ted Muehling. Ring, M&J Savitt. **Page 510:** Anne Klein wool/silk/viscose jacket and pants and wool/Lurex T-shirt. Also at Marshall Field's; Bullocks Wilshire, Wilshire Blvd.; I. Magnin; Frederick & Nelson. Tanuki blanket lined in plaid wool flannel, about $6150, at Saks Fifth Avenue. Glasses, Silhouette exclusively for Avant-Garde Optics. 10/10 Optics, NYC. Watch, Baume & Mercier at Tourneau, NYC. Ring, Poiray Joailier, Paris. One-of-a-kind belt, Alex & Lee. Saks Fifth Avenue, NYC. Bag, Lisandro Sarasola. Bloomingdale's Cul-de-Sac; Capriccio, Scottsdale AZ; I. Magnin. **Page 511:** Cotton jacket. Belt, Cesar of Gstaad. Linda Dresner, Troy MI. Bracelet, Cathy and Marsha for Catherine Stein. Socks, Hot Sox. Saks Fifth Avenue. Halston for Garolini shoes. Bloomingdale's. **Pages 518-519:** *Large photo:* Belt, Polo/Ralph Lauren Leather Goods. Bloomingdale's; All Polo/Ralph Lauren Shops. Tights by Hue. Tannino Crisci boots. Delman at Bergdorf Goodman; Neiman-Marcus. . . . *Inset:* Tights, Elbeo New York. Bloomingdale's. La Marca shoes at La Marca, NYC. **Page 520:** Man's clothes, Giorgio Armani. Bloomingdale's. **Page 521:** Hat, Agnes B. Boutique at Barney's, NYC. Baume & Mercier watch. **Page 522:** *Above left:* Earrings, Jack Clift Collection. Burlington Hosiery at fine stores and specialty shops. . . . *Below left:* Wool/lurex sweater and pants, rayon/viscose/metallic sweater. Creations III scarf. Morris Moskowitz belt. . . . *Inset right:* Wool mohair jacket, wool pants, and polyester crêpe de Chine blouse. M & J Savitt bracelets. Bloomingdale's Cul-de-Sac. Belt, Cesar of Gstaad. Linda Dresner, Troy MI. Royce socks. **Page 523:** Anne Klein cashmere tunic (about $300) and leather pants (about $470). Bloomingdale's; Hudson's; Marshall Field's; May D&F. **Page 524:** *Inset:* Wool sweater and skirt, fabric by JP Stevens. Emanuel Ungaro for Baar & Beards scarf. . . . *Large photo:* Wool/mohair pullover. **Page 525:** *Inset:* Mohair/acrylic/wool/nylon blend sweater. . . . Nancy Heller cashmere pants about $232. Saks Fifth Avenue; Kenneth and Cooper, Philadelphia; Ultimo, Chicago; Balliet's; Theodore, Beverly Hills. Halston gloves. At fine stores. Pancaldi boots. Delman at Bergdorf Goodman. **Page 526:** Silk velvet jacket. Ellen Designs for Robert Originals earrings. Bergdorf Goodman; Woodward & Lothrop. Bracelets, Ted Muehling. Bergdorf Goodman. Barbara Bolan bag. I. Magnin. Evan-Picone Hosiery. Andrea Pfister shoes. Lord & Taylor; Marshall Field's; Lina Lee, Beverly Hills. **Page 527:** Viscose cotton moire jacket (fabric by Abraham.) Necklace, Arthur Koby. Collection at Saks Fifth Avenue. Terrafirma belt. Saks Fifth Avenue. Evan-Picone Hosiery. Walter Steiger shoes. Henri Bendel. **Page 528:** Jacket, handbeaded on silk georgette and lined in silk. Polo/Ralph Lauren Leather Goods belt. Saks Fifth Avenue; Neiman-Marcus. Jane Scileppi bracelet. Hanes Hosiery. Walter Steiger shoes. Henri Bendel. **Page 529:** Turnout also at Capriccio, Scottsdale, AZ. Jacket, lined in china silk. Pant fabric by Abraham. Marieluisa Stern for Stigi earrings. Bergdorf Goodman. Necklace, Arthur Koby. Collection at Bloomingdale's Cul-de-sac. Hanes Hosiery. Chloe shoes. Bloomingdale's. **Page 530:** Earrings, Robert Lee Morris at Artwear, NYC. Calvin Klein belt. Bracelet, Robert Lee Morris at Artwear, NYC; Lesa West, New Orleans. Calvin Klein Scarves. Saks Fifth Avenue; B. Forman; Marshall Field's; Bullock's. Boots, Guido Pasquali. Bloomingdale's; Lina Lee, Beverly Hills; I. Magnin. **Page 531:** Earrings, Larry Lobaugh. Bracelet, Marieluisa Stern for Stigi. Bonwit Teller, NYC. Burlington Hosiery. Andrea Pfister shoes. Lord & Taylor; Marshall Field's; Lina Lee, Beverly Hills. **Page 557:** Trish McEvoy brush. Mail order only at 800 Fifth Avenue, NYC 10022. About $20 plus 8% NY sales tax and $2 postage. **Pages 558-559:** Ralph Lauren jacket (about $778), wool sweater (about $196) and wool pants (about $278). Saks Fifth Avenue; Nan Duskin; Polo/Ralph Lauren, Washington, DC; Harold's, Dallas. The Polo Store, Costa Mesa CA. Earrings, Marieluisa Stern for Stigi. Bonwit Teller, NYC; Balliet's. Bracelet, Boutique Fabrice. Saks Fifth Avenue; Ultimo, Chicago. Bag, Ruza Creations. Henri Bendel. Halston Gloves, at fine stores. Ralph Lauren Hosiery. Barney's, NYC; Neiman-Marcus. Shoes, Tannino Crisci. Stanley Korshak, Chicago; Neiman-Marcus. **Page 560:** Suède jacket, about $550. Bloomingdale's; Hattie. Earrings, Marieluisa Stern for Stigi. Bonwit Teller, NYC. Top necklace: Bronze and tangerine choker by Arthur Koby. Collection at Saks Fifth Avenue, NYC; Jere Scott Ltd. at Stanley Korshak, Chicago. . . . Bottom necklace: One-of-a-kind shell necklace by Alex & Lee. Saks Fifth Avenue, NYC; Frost Bros.; Amen Wardy, Newport Beach CA. **Page 561:** Silk chiffon blouse, skirt and shawl. Blouse and skirt, about $1180. Shawl, about $350. Turnout at Bonwit Teller, NYC; Nan Duskin; Saks-Jandel; Lillie Rubin-South & West; Balliet's; Neiman-Marcus; I. Magnin. Top necklace: copper and pink rhinestone twisted necklace by Arthur Koby. Collection at Saks Fifth Avenue, NYC; Jere Scott Ltd. at Stanley Korshak, Chicago. One-of-a-kind earrings, necklace *(bottom),* and belt, by Alex & Lee. Saks Fifth Avenue (necklace and belt, NYC only); Frost Bros.; Amen Wardy, Newport Beach CA. **Pages 562-563:** Geoffrey Beene purple silk/wool dress (about $870) and mohair coat (about $4125). To order at Bergdorf Goodman; Nan Duskin. Earrings, Kenneth Jay Lane. Saks Fifth Avenue. Tights, Perry Ellis for Trimfit. At fine stores. **Pages 564-565:** Silk crepe dress (fabric by Marcel Banziger). Earrings, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. Man's clothes, Giorgio Armani. Thermometer, Barney's Chelsea Passage, NYC. **Page 567:** Zoran silk velvet coat and pants. Earrings, Ted Muehling. Belt, One-of-a-kind by Alex & Lee, see information page 591. Hanes Hosiery. Shoes, Geoffrey Beene for Andrew Geller. Man's clothes, DeNoyer, NYC. **Page 568:** Earrings, Pam Levine. Convergence, NYC. Bracelets, La Porte Bleue, Paris. **Page 569:** *Large photo:* Bracelets, Ken Begun. Maud Frizon bag, see information page 572. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Geoffrey Beene for Andrew Geller. Man's clothes, DeNoyer, NYC. . . . *Inset:* Earrings and bracelet, Marieluisa Stern for Stigi. Calvin Klein Belt, see information page 590. **Page 570:** Pants, Saint Laurent Rive Gauche Boutique Femme, NYC. Earrings, Victor Carranza. Saks Fifth Avenue. Bracelets, Boutique Fabrice. Christian Dior Legwear. Yves Saint Laurent shoes. **Page 571:** *Large photo:* Earrings, Ellen Designs for Robert Originals. Cuff, Robert Lee Morris at Artwear, NYC. Hanes Hosiery. Men's clothes, DeNoyer, NYC. . . . *Inset:* Anne Klein turnout also at May D&F. Earrings, Marieluisa Stern for Stigi. Bonwit Teller, NYC; Balliet's. Calvin Klein belt. Saks Fifth Avenue. **Page 572:** Giorgio Sant'Angelo wool/rayon sweater and acetate/rayon pants. Earrings, Ellen Designs for Robert Originals. Bergdorf Goodman; Jacobson's. Bracelets, Boutique Fabrice. Altman's; Jordan Marsh, Florida. Maud Frizon bag at Maud Frizon, NYC; Joseph Shoes, Chicago and Beverly Hills. Man's clothes, Giorgio Armani at Barney's, NYC. **Page 573:** Gloria Sachs rayon velvet jacket and skirt. Earrings, Cathy and Marsha for Catherine Stein. Burlington Hosiery. Vittorio Ricci shoes, see information page 590. Man's clothes, see information page 572. **Page 575:** Blouse sold as an outfit only. Pants, to order at Koos van den Akker, NYC. Ken Begun earrings. Henri Bendel; The Right Stuff, Washington, DC. Aris gloves. Lord & Taylor. Vittorio Ricci boots. Saks Fifth Avenue; I. Magnin. **Page 576:** Shetland sweater, about $180. Wool pants, about $170. Lord & Taylor; Marshall Field's; Neiman-Marcus. Ken Begun earrings. Henri Bendel; I. Magnin. Barry Kieselstein-Cord belt. Henri Bendel; Neiman-Marcus; Maxfield Bleu, Los Angeles. Shawl, Emanuel Ungaro for Baar & Beards. Lord & Taylor; Dayton's, LaCrasia gloves. Bloomingdale's. Shooting stick. Hunting World, NYC. **Page 577:** Wool/cashmere sweater, about $190. Wool tweed pants, about $280. Bloomingdale's; Montaldo's; Ultimo, Chicago; Sakowitz; May D&F. Earrings, Ellen Designs for Robert Originals. Bergdorf Goodman. Barry Kieselstein-Cord belt. Henri Bendel; Ultimo, Chicago; Neiman-Marcus. Halston gloves, at fine stores. **Page 578:** Constance Maslow earrings. **Page 579:** Ken Begun earrings. **Pages 580-581:** *Inset above:* Pants, at all North Beach Leather stores. Earrings, Dennis Higgins. Barney's, NYC. Bracelet, Bonwillum Designs. Henri Bendel. Boots, Halston for Garolini. *Inset below:* Pants, see information page 570. Earrings, Joanne Cooper for Ciner. Elizabeth Arden Salons. Bracelet, La Porte Bleue. Ophelie, NYC. *Large photo:* Blouse, about $500. Pants, about $1000. To order at Saks Fifth Avenue. Earrings, Kenneth Jay Lane. Saks Fifth Avenue. Danskin tights. At fine stores. Shoes, Bill Blass by Golo. **Page 582:** Earrings, Rafael Sanchez. Saks Fifth Avenue; Jere Scott Ltd. at Stanley Korshak, Chicago; Balliet's. Bracelet, Rafael Sanchez. Saks Fifth Avenue; Claire Pearone; Balliet's. Belt, Lisandro Sarasola. Saks Fifth Avenue; Caché, Miami. Stockings, Givenchy for Round-the-Clock. Walter Steiger shoes. Henri Bendel. **Page 583:** *Inset above:* Mohair/nylon coat. Wool jersey pants. Bracelets, Victor Carranza. Gloves, LaCrasia. Bloomingdale's; Neiman-Marcus. Boots, Vittorio Ricci. Delman at Bergdorf Goodman; Joseph Shoes, Chicago and Beverly Hills; Featherstone, Dallas. . . . *Inset below:* Earrings, Victor Carranza. Saks Fifth Avenue. Shawl, Echo Scarfs, Bloomingdale's; I. Magnin. Bracelet, Robert Lee Morris at Artwear, NYC. Belt, Ruza for Elegant. Lord & Taylor; Country Clothes of Chappaqua NY; Ivey's, Charlotte NC. Hanes Hosiery. At fine stores. Shoes, La Marca, NYC; Las Vegas and Beverly Hills. **Pages 584-585:** *Above left:* Frances Henaghan rayon turnout also at Henry Harris, Cincinnati. Earrings, Terry Felper, Barney's, NYC. Necklace, Dina Panagopoulos. Belt, Ruza for Elegant. Watch, British Khaki by Robert Lighton. Sils Mara, NYC. Pennaco stockings. Bloomingdale's; Hudson's. . . . *Below left:* David Hayes turnout also at Nan Duskin; Lillie Rubin-South & West; Dayton's; I. Magnin. Earrings, Victor Carranza. Necklace, Arthur Koby. Bracelet, Robert Lee Morris at Artwear, NYC; Morris Moskowitz belt. Pennaco stockings. Bloomingdale's. Walter Steiger shoes. Henri Bendel. . . . *Above right:* Leslie Fay polyester blouson, arnel/nylon skirt. Earrings, Ken Begun. Bergdorf Goodman. Bracelets, Ken Begun. Saks Fifth Avenue. Pennaco panty stockings. Bloomingdale's. . . . Zandra Rhodes dress also at Garfinckel's; John Baldwin. Earrings, Jerry Kott. Bergdorf Goodman; Ultimo, Chicago. Bracelet, Marieluisa Stern for Stigi. Henri Bendel; Joseph Magnin. Belt, Morris Moskowitz. Macy's Herald Square; Neiman-Marcus. Stockings, Round-the-Clock at Macy's. Julianelli shoes. Bonwit Teller; Swanson's on the Plaza. **Page 586:** *Large photo:* Polyester blouse. Wool/nylon jacket. Wool skirt. Turnout also at John Baldwin; Jacobson's. Victor Carranza earrings. Saks Fifth Avenue. Rafael Sanchez bracelet. Saks Fifth Avenue. Calvin Klein belt. Saks Fifth Avenue. Christian Dior Legwear. At fine department and specialty stores. Shoes, Stuart Weitzman for Mr. Seymour. Henri Bendel; Neiman-Marcus. *Inset:* Rayon/Lurex blouse. Turnout also at O'Ney's, Timonium MD; J.P. Allen, Atlanta. Earrings, Ken Begun. Henri Bendel; Barton Sligh's. Krasne Two belt. Lulu's, NYC; Theodore, Beverly Hills. Chloe shoes. Bloomingdale's. **Page 587:** Dress also at Jackson Graves, Minneapolis MN. Earrings and cuff, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. (Cuff to order). Hanes Winteralls stockings. Dayton's. Boots, Bally of Switzerland. **Page 588.** Silk pants (Rainbow). Ken Begun earrings. Bergdorf Goodman; The Right Stuff, Washington, DC. Man's clothes, DeNoyer, NYC. **Page 589:** *Inset:* Ken Begun earrings. Boutique Fabrice bracelets. Shoes, Vittorio Ricci, NYC. . . . *Large photo:* Carol Motty Silicone earrings. Henri Bendel. Bracelet, Boutique Fabrice. Macy's Herald Square. **Page 590:** *Left:* Bonavitacola turnout also at Claire Pearone. Earrings, Ken Begun. Macy's, Herald Square; I. Magnin. Bracelets, Ken Begun. Bergdorf Goodman; I. Magnin. Shoes, Geoffrey Beene for Andrew Geller. . . . *Right:* Necklace, One-of-a-kind by Alex & Lee. Saks Fifth Avenue, NYC; Hattie (to order); Frost Bros. Calvin Klein Belt. Bergdorf Goodman; I. Magnin. Shoes, Vittorio Ricci at Vittorio Ricci, NYC; Lina Lee, Beverly Hills; Wilkes Bashford, San Francisco. Man's tuxedo, DeNoyer, NYC. Fownes gloves. **Page 591:** *Large photo:* Betty Hanson acetate/metallic blouse. Earrings, Victor Carranza. Bloomingdale's; Lou Lattimore; Little Lanes, Ontario, Canada. Belt, One-of-a-kind by Alex & Lee. Saks Fifth Avenue, NYC; Frost Bros.; Amen Wardy, Newport Beach CA. . . . *Inset:* Earrings, Ellen Designs for Robert Originals. Altman's. Belt, One-of-a-kind by Alex & Lee. Saks Fifth Avenue, NYC. Vittorio Ricci shoes, see information page 590. Man's tuxedo, DeNoyer, NYC.

Reg.: 11 mg "tar," 0.8 mg nicotine—
Men.: 11 mg "tar," 0.7 mg nicotine av.
per cigarette, FTC Report Dec'.79.

© Philip Morris Inc. 1981

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Benson & Hedges & Afternoons & Me

Because the pleasure lasts longer.

Benson & Hedges Lights

"...I'll stake my Corum on it."
An eminently successful timepiece from Corum.
The authentic $5 Gold Piece, quartz and water-resistant.
Hand-crafted in Switzerland.
Corum: An investment in time.
For brochure send $1.50 to Corum, Dept. VO,
650 Fifth Ave., New York, N.Y. 10019.
CORUM
An Investment in Time